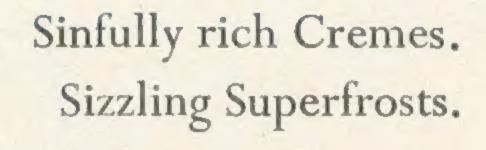






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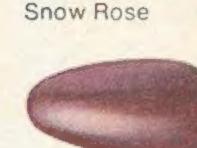


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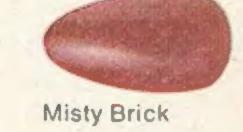


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ITALIAN VOGUE Piazza Castello 27, Milan International Executive Editor:

MILDRED MORTON GILBERT Merchandising: ELIZABETH GROVES CAROL HARVEY NICOLE LARSON MARGARET THALKEN ROSAMOND BELT

#### S. I. NEWHOUSE, JR. Publishing Director

VOGUE IS PUBLISHED BY THE CONDE NAST PUBLICATIONS INC. 420 Lexington Ave., New York, N.Y. 10017 PERRY L. RUSTON President **BENJAMIN BOGIN Vice President** ROBERT J. LAPHAM Vice Pres.-Gen. Mgr. HAROLD G. MEYER Vice President J. PAUL YOUNG Vice President-Circ. Dir. FRED C. THORMANN Treasurer MARY E. CAMPBELL Secretary



COVER: First guideline to fall fashionthe ease and luxe of Adolfo's soft white angora pull over a pale-blue silk shirt, pale-blue angora skirt . . . sweaterdressing at its most! About \$375. Saks Fifth Avenue. . . . New color for a face surrounded by paleness-Revion's Peacock Blue Super Shadow and Super-Rich Black Mascara, both abundant with protein, Ginger Fizz Wet Look Lip Color. Ara Gallant coif. Ivory and white coral jewelry, Van Cleef & Arpels.

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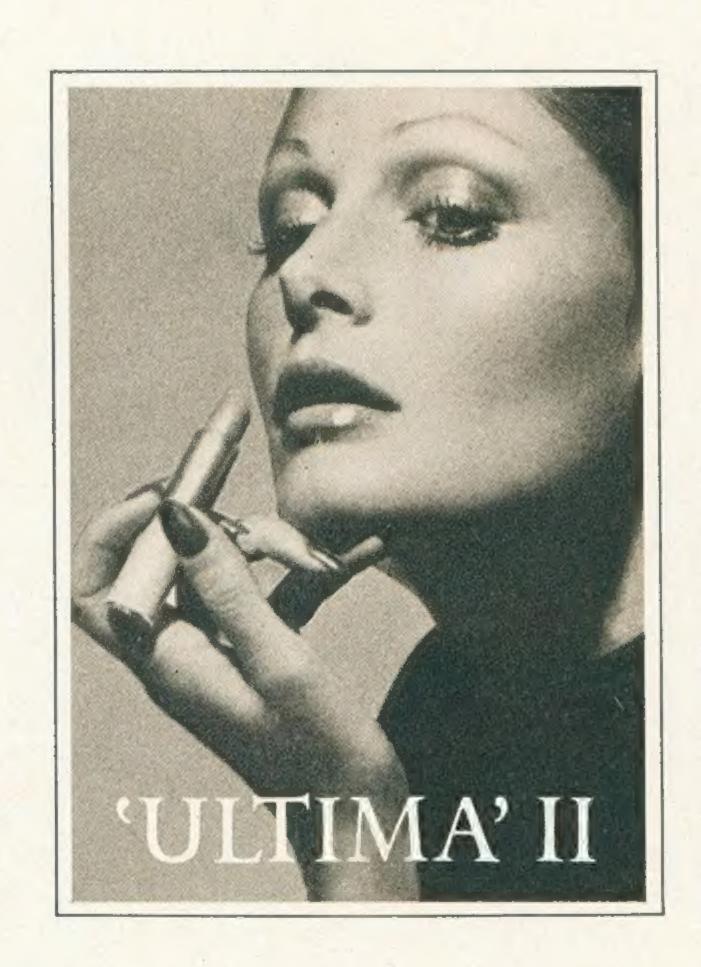






'This Summer's softer fashion climate brings on a new mood in lip makeup—rich, mellow shades tinged with just enough brown to set off a tan now—or a marvelous tweed, come Fall'.

-Charles Revson



# 'The Fruitwood Colors' for lips

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#### The smell of musk-why it

turns It seems to be available now at every perfume counter, in every drugstore (signs in the window: Yes, We Have It), and whooshes of it might suddenly hit you anytime as you pass crowds on the sidewalk. It's the scent of musk that comes from amorous male musk deer in Tibet, who produce it to attract lady musk deer. But suddenly it's attracting everyone else too, and is now the closest thing to a perfume rage that we've seen in years—as one apothecary reports, "people smell it and smile." Reasons for the rage get far beyond the obviously fascinating quality of the scent. Musk appeal, according to scientific findings, also reaches us subliminally because it's an animal scent—and animal scents prod our subconscious into erogenous reactions by suggesting sex, pleasure, warm skin, and the contact of bodies. For ages, musk has been used as a basic ingredient in fine perfumes since it's known for its staying power and its blending power as well as its aphrodisiac power, which has usually been masked by more delicate overtones of flowers and ferns. But now, everyone's ready to take their musk straight without the flower chaser, enjoying its exciting X-rated scent undisguised. Since the number of musk deer has dwindled over recent years, new sources of musk supply —from other animals, some plants, and synthetics—have been discovered. The musk scents you find now in all those drug- and department stores could be mixtures of any or all of these, but the effects, we are told, remain the same. Musk has been called an olfactory phenomenon and responses to it vary in degree among individuals, since our sensitivity to animal scents is cyclical—some days it will reach you more than others. And, strangely enough, some people claim the fragrance doesn't reach them at all—but even then, if they wear it, it might well reach someone else. Apparently, you just have to wear musk yourself to explore and appreciate it, and there are suggestions about how to wear it. Sparingly is the first caution; since it has an oil base, it lingers long on the skin. One favorite way to apply it is to dab a drop on the inside of the wrist, then rub against it with the inside of the other wristthis spreads the scent around, builds up body heat to diffuse it. But however you wear it, the message is clear. For young, old, men, women—and, certainly, lady musk deer—the reaction to musk, generally, is WOW....

#### The de-fuzzing idea

If fuzz is what's coming between you and some of the best new bare clothes, here's welcome news of a place where carefree, hair-free living can start. Called Individually Yours, this cheerful little salon at 14 East 60th Street, in New York, specializes in made-to-order waxing treatments. You're led into a sunny, private cubicle where de-fuzzing is carried out with warmed-up golden wax. This, made from pure organic vegetable compounds, is hypoallergenic. After it's been applied and zipped off, newly-smooth skin is soothed with a slathering of moisturizing cream. From there on—sleekness that lasts for six weeks. The treatment lasts only about twenty minutes, but for those with time to spare, there's a very luxurious pedicure complete with whirlpool bath. When you leave, you're really walking on air.

#### Some like it hot and cold—

but not After-dinner coffee and ice cream may be one of your favorite treats, but it isn't one for your your teeth. University of Utah researchers have found that cycles of extreme hot and cold can cause tiny cracks in tooth enamel that invite tooth decay and the possibility of tooth fracture. When warm teeth are suddenly exposed to a "freeze," tooth enamel contracts severely. The inner tooth material remains unchanged, and resulting pressure on the shrinking enamel may cause the cracking. Ice cream freaks, beware.

(More Beauty Checkout page 10)

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#### The dark at the tip

fingers

Now that all hands are into new dark-and-daring nails, we're hearing some interesting reactions. One avant beauty reports, "Since I had my hair tinted pale henna-red, I couldn't wait to try green nail lacquer. Seemed strange at first, but is really very pretty. Surprised me sometimes—when I washed dishes and saw these bits of green through suds, I kept thinking they were bits of salad. Of course everyone else noticed, some pro, some con. You have to remember about clothes—some things are great with green nails but my blue crêpe de Chine shirt won't go. With that, I want a wonderful deep-blue lacquer, the color of Rolls-Royces." Another beauty took the ultimate dark-nails plunge—into black lacquer. "I adore it-very elegant, and goes with everything. All sorts of people admire it but, strange to say, some people don't seem to notice it at all." Nail-tip from a third friend who is also mad for new dark nails: "Carry your bottle of lacquer with you for quick touch-ups. Easy, then, to keep them perfect." So, apparently, black is beautiful, green is beautiful, blue is beautiful, plum is beautiful. . . .

#### New flight plan

For the weight watcher, one of the most trying times to try dieting is on a holiday. Temp-for tation right from the start—calorie-rich airline meals can get you off the ground and off a diet in one swift stroke. Now, on Pan Am, a new way to cope. You can order a special diet dieters lunch when you order your tickets for any one of nineteen daily flights departing from New York for London, Paris, Fairbanks, or the Caribbean Islands. Masterminding the plan: the everwatchful Weight Watchers International, whose anti-bulge battle now reaches new heights. Working with Pan Am, they've cooked up two low-in-calorie, high-in-taste entrées—saucy veal parmigiana with zucchini, or chicken creole. Also available: granulated bouillon, sugar

substitute, and non-fat dry milk. If this trial-balloon program turns out to be a success (and we can't think of a reason why not), Weight Watchers' meals will appear on flights taking off from other cities and will extend to breakfast and dinner as well. So, flying dieters, things are looking up. . . .

A girl . . . And, speaking of flight—we come, naturally, to Kitty Hawks, the fo great-looking girl at right—and watch really taking off all around the New York scene. Kitty has a lot going for her: A charming, quirky sense of humor. Two cats—Tiffany and Harry Winston. A flair for giving small par-



ties in her cheery, blue-and-white flower-filled apartment. A range of interests including volunteer work in drug programs; politics; a new job in TV production; needlepoint—for which she creates her own designs, sometimes adapting them from paintings. About clothes, she's a shirts-sweaters-jeans girl by day, switches to bare slinks of black for evening. Because of her born-pretty face, Kitty's makeup routine is understandably simple; for daytime now, only a glowy suntan, Vaseline on her eyelids, a stroke of peach gloss on her lips—being applied, here, by darker-nailed fingers. At night, a little smoky shadow for her wide grey-blue eyes and lots of mascara on her thick dark lashes. All works dazzlingly.

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# WOGUE WOLL TWO SHOCKERS ABOUT LOVE "The Other" and "Ten Days' Wonder"

by Molly Haskell

Recause genre films represent the more primitive and ritualized fictions of our culture, they have always been reservoirs of our collective unconscious. For the burrowing critic, Westerns, thrillers, detective stories yielded rich deposits of Oedipal conflicts and Jungian archetypes hidden beneath the action and suspense. The trend among modern filmmakers, however, is to bring these ulterior meanings to the surface, to explore the metaphors and mythic undergrowth to the point where they occasionally swallow up the literal meaning in the process. With Robert Mulligan's The Other and Claude Chabrol's Ten Days' Wonder we are in the presence of archetypal family relationships-the bickering but indivisible bond between identical twins, a son's guilt-ridden love for his adoptive father's wife-which dare to strangle the story without killing the film. The question is whether the directors provide sufficient dividends in theme and style to compensate for the loss of old-fashioned plot. With the Mulligan film, I would say yes; with the Chabrol, almost, but not quite.

The Other, an adaptation written and produced by former actor Thomas Tryon of his own best-selling novel, has been brought to the screen with all the shimmering, shivering magicblack and otherwise-of a child's world. Mulligan, a director with a special feeling for family relationships (Inside Daisy Clover, The Pursuit of Happiness) and the behavioral reality of children (To Kill a Mockingbird, Up the Down Staircase, Summer of '42), has created an intense, lyrical horror story with an almost suffocating fidelity to the child's point of view that keeps us in a constant, heightened state of fear and uncertainty.

The two boys who play the twins, Chris and Martin Udvarnoky, are brilliantly cast: at first indistinguishable, their identities gradually differentiated through personality traits. Niles, the younger brother by twenty minutes, is the more innocent and compliant . . . or is he?

Uta Hagen, the histrionic Russian grandmother, seems out of key at first; but her baroque style and imagination become key, if unintentional, elements in the horror. As one terrible "accident" succeeds another, Mulligan gives us ever-widening glimpses of the truth, but in such a way that the malevolence seems more terrifying rather than less, more logical and less bearable.

The story takes place on a New England farm in 1935, its climax timed to coincide with the Lindbergh kidnapping trial. Mulligan captures not only the feel of the period but of the place as well. He again proves his expertise, with the help of cameraman Robert Surtees, in turning rural California (where Summer of '42 was also shot) into rustic New England.

Where a director like Alfred Hitchcock would proceed from a world of apparent normalcy to one of horror and perversion, Mulligan presents the two worlds simultaneously. We are suspended between the benign joviality of happy in-laws and the sinister shadow of a mother (Diana Muldaur) whose presence can only be a reproach. How can they be members of the same family? Mulligan never allows us to get back far enough to see.

Through the use of special lenses, subjective camera angles, and intense close-ups, we become familiar with isolated interiors hideaways, the basement of the barn, the boys' bedroom-without ever visualizing the house or the farm (or the story) as a whole, in much the same way that our memories of childhood are composed of the images of individual rooms of the houses we lived in. Mulligan's style is impressionistic rather than analytical.

At the other end of the stylistic telescope, the action of Ten Days' Wonder seems always to be happening at a great distance and at a great height, from which the fall to a dizzying depth is a constant threat. Chabrol, one of the most interesting and elegant stylists in modern cinema is not at his best here, working in English from a screenplay based on a pretentious Ellery Queen thriller. The novel reads like badly translated subtitles; and when actress Marlene Jobert, as Orson Welles's young wife, is dubbed into bland, sound-studio English, the effect is several removes from anything resembling real life. Like Mulligan, Chabrol works against the thriller conventions but in different ways. With its zoom shots and camera movements as carefully planned as the landscape gardens on Theo Van Horn's estate, Ten Days' Wonder suffers from an excess of style and a deficiency of wonder. The initial enemy to suspense is the casting of Anthony Perkins as the neurotic son to Orson Welles's rich patriarch. They are like road signs rather than characters, too eccentrically and archetypally what they are for us ever to be in doubt as to where they are headed. They seem to squirm like bugs against a fate that has already been decreed and is prefigured in the anxiety and omniscience of Chabrol's camera.

The story, based on a Biblical theme-the Ten Commandments -was shot in Alsace, reportedly because it boasted two- and three-star restaurants that Chabrol, a noted gourmet, hadn't yet tried. It is precisely this kind of local color the film lacks-the sense of place and customs, even the details of human greed and gluttony with which his best films abound. This is neither gourmand Chabrol nor gourmet Chabrol, but a meal of more elegance than substance.

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# VOGUEBEAUT

#### Sunglasses that change

with Weather may be unpredictable, but you can count on your sunglasses to see you through all if they're the new photochromic kind. Photochromic describes a chameleonight like change in color according to light, and these ingenious specs are equipped with Corning Photosun lenses that adjust automatically to any change in the light. In clouds-or indoors-lenses are pale grey, a very restful, easy-on-the-eyes shade that won't distort natural colors. In bright sunlight, they turn deep grey to protect eyes from ultra-violet rays. And it's all done so imperceptibly that the only thing you'll notice is a clearer view of the world. Photochromics are here and now—dozens of good-lookers by Renauld, Tropic-Cal, Riviera.

#### Designer perfumes—

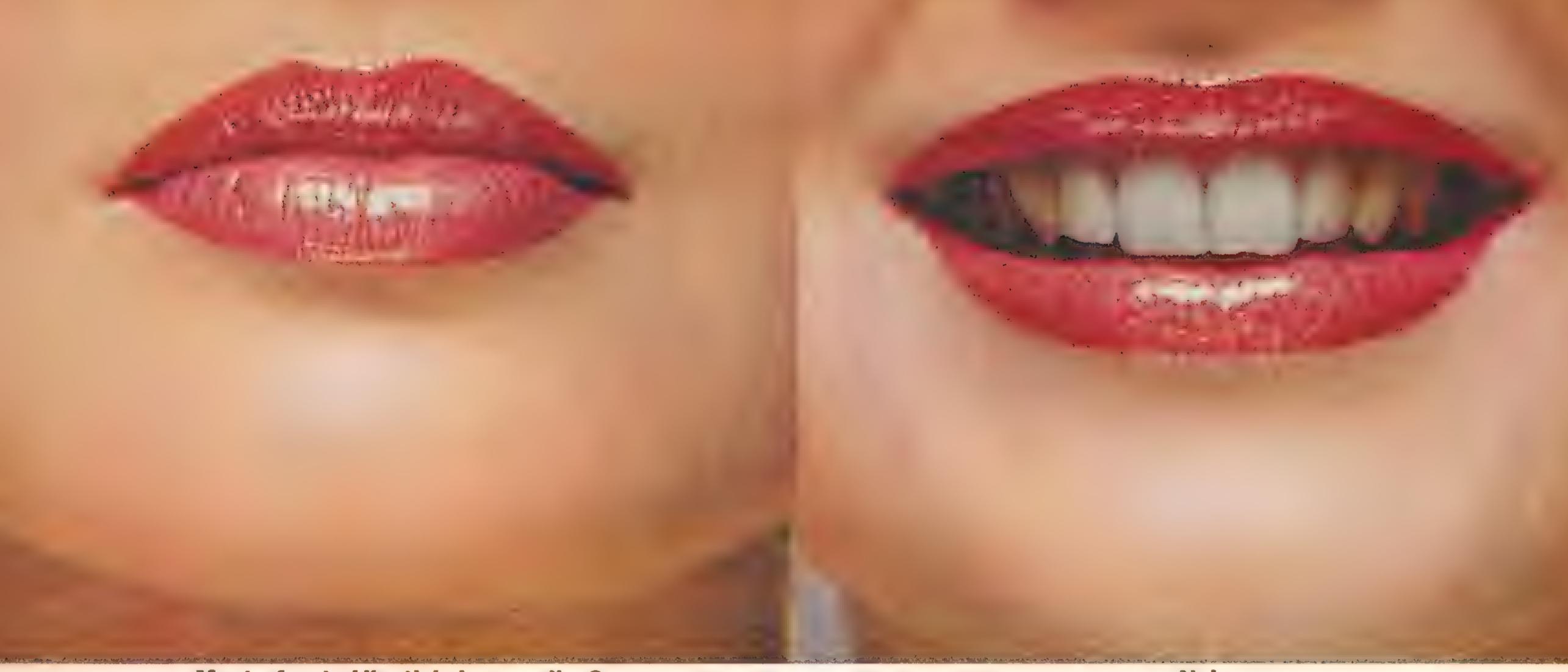
Rive Gauche from Yves Saint Laurent: The fresh, young, new vervy perfume so clearly right for right now that we're not surprised to find its deliciously racy scent pervading Ways a whole collection of goodies. Newest for the after-bath to stay routine—a smoother and soother called Moisturizing Body Lotion, and a rather plush Dusting Powder you dust on with its own fluffy blue mitt. For anytime at all—Parfum Scent Solide, a swivel stick of perfume in a non-evaporating base. Easy to tuck into your purse . . . and think of it icy cool, fresh from the fridge, slicked over arms, shoulders, décolletage.

Givenchy III perfume has the same clear statement of elegance we all recognize in everything M. Givenchy puts his hand to. Amber, musk, a note of citrus, a flourish of green, woodsy, floral tones—Givenchy III is now more ingratiating than ever in the new Bath Collection. A slim gold-capped bottle holds the fragrance concentrate you add drop by drop to what then becomes a bath to delight the most entrenched sybarite. The Bath Soap carries the same lingering message, as does a fine-spun Dusting Powder complete with lush white puff. Luxurious stuff, this.

#### Hair away . . .

the For do-it-yourselfers: a super-speedy, super neat way to get legs to come clean at home—Helena Rubinstein's new Nudit Shower-Off Spray Hair Remover. This handy aeroing sol works from all angles—upright, upside down, sideways —so you can't miss a spot. The fluffy, rose-scented white way foam rinses off four-to-eight short minutes later, leaving only silkiness behind. And a happy note for sensitive types —this has been tested and approved by a dermatologist. Smooth sailing for everybody. (More, page 18)





Must a frosted lipstick dry your lips?

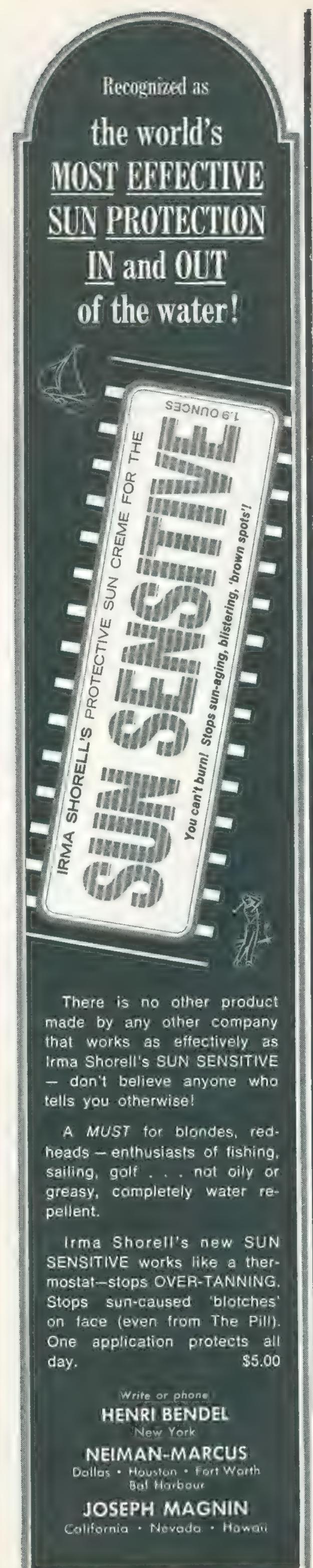
No!

#### Introducing non-drying Moisture Ice.

It looks as frosty and sparkling as ice. But treats your lips like a cream!



Moisture Ice. It's 12 shades of frost...
creamy, moisturizing frost. So rich,
so totally non-drying because every
drop of frosting is drenched with
exclusive emollient oils. Moisture Ice
just can't dry lips, like other frosteds!
From deepest wine to palest pink,
Moisture Ice is the frostiest, moistiest
way to set off a summertime tan.



#### For lips: shades

tropics

of the You can get your lips into a dazzling, tropical climate without leaving home. The ticket: Revlon's new Panama Hotfrosts—a fling of color on the wild side of bright. Try the purple shine of Wild Grape at night, Coffeebean's bronze-y gleam by day, and shades like Panama Pink, TropiCoral, Parrot Red. All of them fun to wear. And the more exotic shades—Conga Lime (green) and Hot Canary (yellow) do extra-special lip service—toning natural mouth color up or down. For instance: green neutralizes over ruddiness, yellow lightens up paled-out lips. If you're daring, wear them solo—Conga Lime is a great match for the new green nail enamels. Color this happy puts a smile on everyone's lips. . . .

#### Makeup: the new

When it comes to makeup, life gets easier all the time. compact The newest, creamiest foundations come in handy mirmodels rored compacts to slip in a handbag, slip on any time, anywhere. The makeup itself is so sheer and light, you can apply and reapply to deepen color without building up a heavy, unnatural look. To put it on and blend it in, use fingertips or a dampened sponge. Touching up only takes a few quick touches—and it's fool-proof, streak free. Ones to try now: Ultima's Delicate Creme Makeup for Sensitive Skin by Charles Revson with a built-in sunscreen for protection; Estée Lauder's Soft Film Compact Bronzer; Minute Soft Creme Makeup from Helena Rubinstein; Elizabeth Arden's Flawless Finish Sponge-On Creme Makeup; Princess Marcella Borghese's Creme Translucent. Each with a soft touch of its own.

#### An opening addition:

protein Mascara with protein is a good thing whose time has mascara

come. Protein enrichment has nurtured healthier hair and nails—now it does the same for lashes. On lashes, protein works like a moisturizer to keep everything soft and silky. Without this help—brittle lashes that can snap off at the slightest provocation. Once that happens, you have to wait several months till replacements grow in again. So it's nice knowing you have one less loss to worry about. More fringe benefits: protein mascara builds body, thickness, and—naturally—adds the color you want. To give your lashes the protein treatment: Revlon's new Super Rich Mascara matched to their Super Rich Shadows; Maybelline's Great-lash Mascara; Coty Originals Perfect Lashes Mascara; and Minute Long-Lash Brush-On Mascara from Helena Rubinstein. All of them, easy on the eyes.





#### To save the day: Tampax tampons.

The sun is high.

The starfish and coral and ocean flowers are waiting.

The rainbow creatures and all those other miracles you've heard so much about.

And you're going to love every miraculous minute, even if it is one of "those" days.

Thanks to Tampax tampons.
So get on with it. Take the plunge into that dreamlike underworld. Tampax tampons are worn internally so you can go in the water anytime. That's freedom. In fact, when the tampon is properly in place, you won't even feel it.

Only Tampax tampons come in three absorbencies: Regular, Super and Junior.

One is right for you.

Girls all over the world depend on Tampax tampon protection. And so can you. So you never have to lose



Our only interest is protecting you.

# VOGUEFOOD

#### A LIGHT SUMMER MEAL BY A STRONG-MINDED COOK

Mrs. René Bouché cooks to suit herself

BY MAXIME McKENDRY

do everything in my kitchen: watch telly, do my bills, even paint. I love cooking, but I'm dictatorial and give people what I like best. I'm an onion addict (I eat scallions for breakfast), have a passion for fish and cheese." Denise Bouché, a small sizzly blonde whose deep-shade voice hints of Continental ancestors (she was born in Paris) and a London childhood, gives a passionate enthusiasm to everything she does; a self-reliant optimism powers her involvement with art, politics, her friends.

Denise was married to the painter René Bouché in 1962, just a year before his death. René Bouché's New York studio on Central Park South has been torn down; but Denise's small apartment on the east edge of the park still holds his old model stand-now covered by velvet and a fur throw-and his portraits of Elsa Maxwell, Igor Stravinsky, Alexander Calder, and of himself. Works by other artists, ancient and modern, are there, too, in every room, including the kitchen which flows over with paintings, sculpture, flowers, potted herbs, and a big tray of seasonings set at hand-grasp on top of the stove. One of her pet seasonings is called Vogue Instant Vege Base. Denise uses it in salad dressing, sprinkles it on Canadian bacon along with a squeeze of lemon before putting the bacon to grill.

"I do most of my marketing at the Holland Court Market, then buy my wine through Sherry's catalogue—it's always so truthful. I like light Sancerre, enjoy champagne only when it's served with dinner. I slosh a lot of wine into the food as I cook. I never try to have more than six at dinner without some help with the serving; and I hop in and out of the kitchen in bare feet or tennis shoes

to avoid crashing to the floor with my fish."

That fish is the main course of a delicious light summer meal that Denise devised and cooks and serves to five or six at an old Spanish table in her entrance hall. Here is her dinner menu, with recipes for six servings:

Clear tomato soup
Striped bass
"en bonne bouchée"
Raspberry tart

#### TOMATO SOUP

6 ripe tomatoes, peeled and quartered

1 stick celery, roughly chopped

1/2 of a knob celery (or celery root)

peeled and roughly chopped

1 white onion, peeled and roughly chopped

Pinch of salt; Tabasco sauce

2-3 cups defatted chicken broth

Combine vegetables, salt, 1 cup water; boil 15 minutes. Cool. Puree in blender: strain. Add chicken broth until soup is clear and pink. Season. Serve hot or cold with chopped chives.

#### STRIPED BASS "EN BONNE BOUCHÉE"

4-pound striped bass, cleaned;
head half severed, tail removed
1/2 cup white wine; 1/4 cup pine nuts
3-4 sprigs fresh basil, chopped; 3 sprigs dill
6 scallions, washed; salt and pepper



Sauce

1 stick butter2 tablespoons dark organic honey2-3 tablespoons brandy

Place fish on rack in fish steamer, cavity up; add 1½ cups water and the wine. Fill fish cavity with nuts and herbs; season. Place scallions on either side of fish. Cover tightly, with a piece of aluminum foil under the lid; bring to a boil and simmer over low flame 20-25 minutes. Slide onto serving dish; serve with butter, honey, and brandy simmered together until thickened slightly.

"I always know when the fish is cooked, as the eyes go milky white and the spine is pure white. It is very important not to overcook fish."

#### RASPBERRY TART

3 cups flour

1 stick butter, softened

4 hard-cooked egg yolks, riced

½ cup sugar

Salt, sugar, flour

2 boxes fresh raspberries,

washed and well drained

1 jar red-currant jelly

Blend, with fingers or pastry blender, the flour, butter, egg yolks, sugar, a pinch of salt; sprinkle in cold water (about ½ cup) mixing until pastry forms a ball. Stretch dough by stroking it about 10 times in one direction on a marble surface. Roll it out just once, until quite thin. Sprinkle the bottom

of a 10-inch loose-bottom tart pan with flour and sugar; line with dough; trim. Bake at 400° for 15 minutes or until light brown; cool. Spread a little jelly over bottom of crust; fill with berries. Melt remaining jelly, cool slightly, and spoon over berries to glaze. Remove tart to serving dish.

"This can also be done with strawberries," said Denise, "but I hate them, so I always use raspberries."

Denise Bouché, left, with Maxime McKendry. Kitchen art: René Bouché's self-portrait; above, a working still life.

THOM LAFFERTY

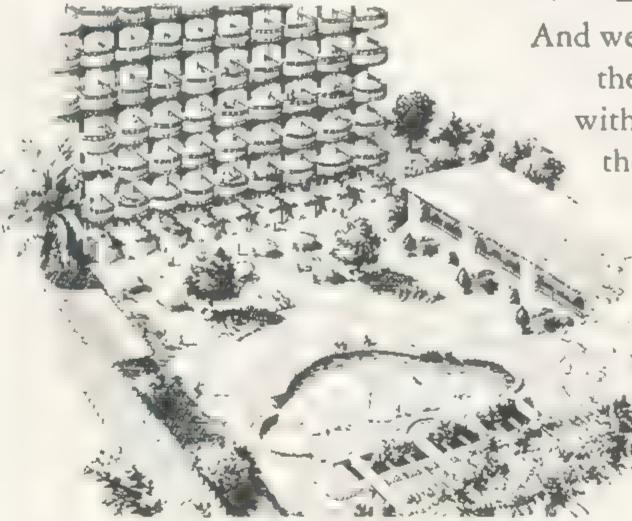


## Somebody has understood me at last.

Somebody has finally understood I don't want to feel comfortable <u>or</u> fabulous. I want to feel comfortable <u>and</u> fabulous. Somebody has finally understood.



If we didn't believe there were enough people to appreciate the difference, we wouldn't have gone to the Mediterranean to design our swimming pool.



And we probably wouldn't have taken the trouble to finish our new pool with hand laid mosaic tile. Or deck the patio with tile and brick. Gas lamps light the area. Dozens of lemon and orange trees surround it. And for the moments between sun and swim, there is a mini gym, a sauna and the Don Quixote snack bar.

9500 Wilshire Blvd., Beverly Hills, Calif. 90212 For Reservations: TOLL FREE 800-AE8-5000 or in Los Angeles (213) 275-4282 Charter Member of Hotel Representatives Inc. --- the leading hotels in the world.



### Christmas Cards FROM The Metropolitan Museum of Art

The new catalogue of the famous Museum Christmas cards - an unparalleled selection of paintings, drawings, goldsmiths' work, stained glass, sculpture, and graphics ranging across fifty centuries. TUnusual Museum Christmas presents include exact copies of ancient jewelry in gold and silver, sculpture, rare early American glass, porcelain, the new engagement calen-

dar, Beasts of Earth & Air, and the new snowflake wrought in sterling. The cards are priced from 10 to 35 cents; the Christmas presents from \$2.75 to \$150. They are made especially for the Museum and can be bought only by mail or at the Museum itself. Send the coupon below to reserve your copy of the 72-page color catalogue to be mailed about September first.

#### The Metropolitan Museum of Art

255 Gracie Station, New York 10028

G 1

Please send me the Museum's new catalogue of Christmas cards, 25 cents enclosed

Name\_

Address\_

## VOGUETRAVEL

by Despina Messinesi

#### SEA CRUISES: Floating in adventure

The sailing of a cruise ship is a lark. Passengers feel elated regardless of the weather. And logically: cruising is buying a ticket to a delicious life of luxury, splendid food, serenity, new places, adventure, and/or brief encounters. What a delight to see new lands without living out of suitcases or changing beds every other night and to enjoy the attentions of a steward and a stewardess, a felicitous duet of a man's man and a nannie.

Choosing a cruise out of hundreds is as personal as buying a pair of shoes. In selecting a ship, remember that the best are not necessarily the largest. Most of the new cruise ships surprise by their sleek, compact profiles.

In this twentieth century, cruise itineraries call at the same ports discovered by Christopher Columbus, Vasco da Gama, Amerigo Vespucci, Captain James Cook. That's the romance. The reality is the tremendous comfort on board, great sight-seeing onshore.

#### Sailing on a continent

"I have discovered a new continent called 'Queen Elizabeth 2," said one voyager. Geared to enjoyment, Cunard's "QE2" looks magnificent and exciting. Space and pleasures seem unlimited: several restaurants and bars, enormous windows framing ocean views, gyms, pools, duplicate bridge, nightclubs, casino, open decks and sea winds.

Built to race across the Atlantic, when the "QE2" shifts to the Caribbean for winter cruises beginning November 10, she speeds from one ravishing island to the next at night—to give passengers more time ashore. To make the boarding convenient, on most of the cruises, the "QE2" will call at two of these four ports: Boston, New York, Norfolk, or Port Everglades.

The Christmas cruise is a tradition. Sailing from New York on December 19, and from Port Everglades on the twenty-first, passengers spend Christmas Day slicing through the warm sea between Martinique and Barbados, celebrate New Year's after leaving Haiti. (Details: Cunard Line Ltd., 555 Fifth Avenue, N.Y. 10017.)

#### Grand global tour on the world's

"The ninety-one-day cruise on the 'France,' the world's argest largest ship, was glamorous and comfortable," said a traveler who with her husband had sailed on the ship's first world tour early this year.

> "I didn't gain an ounce, I used to push myself away from the table. I made my appointments in the ship's excellent hair salon for the whole cruise in advance. We wore summer clothes, evening clothes every night except in port.

> "My husband and I didn't sign up for the guided shore trips. We were so thoroughly briefed on shipboard that we went off on our own in a hired car with driver. Often, we changed money into the local currency aboard ship,

sometimes at the banks onshore, and in some places they accepted dollars.

"The 'France' has marvelous decks for sunning. Our two room stewards were extraordinarily good—one had been with the company for thirty-five years. The ship suggested that we tip once a month, but my husband tipped every week.

"We loved the cruise and the ship. My husband has already made reservations for the 'France' 's world cruise in 1974."

The S. S. "France" sensibly follows the sun. After the summer of only transatlantic crossings, she shifts to the Caribbean from October to April making cruises of seven to fifteen days with the exception of a thirty-three-day voyage leaving February 10 for sun-cities in South America, Africa, and Europe. (Details: French Line, 555 Fifth Avenue, N.Y. 10017.)

#### South Pacific; new timetable,

Why hasn't it been done before? The M. S. "Gripsholm" 's cruise sailing from New York on October 16 leaves behind autumn chill to sail into the Pacific spring (in the past, places most Pacific cruises left during our spring). Returning on December 18 after sixty-three days of detachment, passengers face the frenzy of Christmas without qualms.

Of the fifteen destinations on the "Gripsholm" 's loop around the Pacific from the Panama Canal to Australia, the most rarely visited are: Galapagos Islands, Marquesas Islands, Western Samoa, and Mexico's Guadalupe Island.

Most "Gripsholm" passengers book staterooms—all are outside—and appointments for the Swedish massage in one swoop.

Since so many passengers come back to the "Gripsholm" for repeat cruises, the pattern is varied each time. (Details: Swedish American Line, 636 Fifth Avenue, N. Y. 10020.)

#### Caribbean circles

The next best thing to sailing aboard a yacht is to cruise on the fresh, white-and-grey "Neptune," a ship that will use, this winter, San Juan for a home port. Even the cruises —five and/or two days long—seem yacht-proportioned, as does the number of the passengers—about 150.

Every Friday at eleven in the evening beginning January 12 next year, until March 9, the "Neptune" will leave San Juan on a two-day cruise, drop anchor at seven on Saturday morning at an enchanting small bay at the island of Virgin Gorda for a before-breakfast swim, beach until noon. After lunch, the "Neptune" will steam to St. Thomas, where some passengers will dash ashore to swim, sight-see or shop—stay until the 1:00 A.M. sailing. Sunday morning: San Juan, sighs, and goodbyes.

Five-day cruises, Sunday evening to Friday morning, will call at four different Caribbean islands. (Details: Epirotiki Lines, Inc., 608 Fifth Avenue, N. Y. 10020.

#### Seasoned adventurer

The S. S. "Rotterdam" knows her way around the world, having been there thirteen times already. On the fourteenth round, the "Rotterdam" will hold a southern course, through warm seas with exotic names: Indian Ocean, Arabian Sea, Bay of Bengal, Strait of Malacca, Gulf of Siam, South China Sea, Formosa Strait.

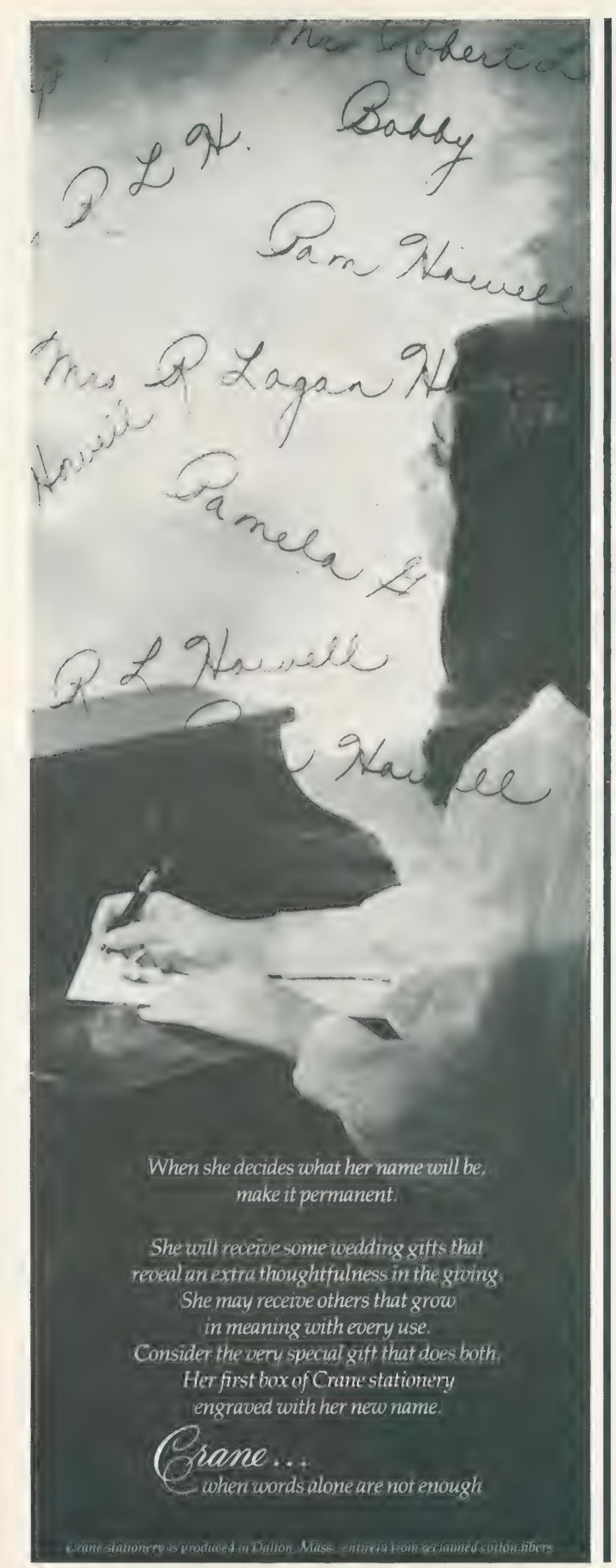
Eighty-nine breakaway days on this ocean liner provide long stretches of sea and (Continued on page 27)



#### LILLY PULITZER

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FROM JULY 1 THROUGH JULY 31

#### By Maria Elise Crummere



SEN. GEORGE McGOVERN was born July 19, 1922, with the Sun, Mercury, and Pluto in Cancer—relating his birth chart to the birth chart of the United States and suggesting a native understanding of our country's needs. On his birth chart, the Moon in determined Taurus, sign of values, and harmonious to the Sun (the will) in-

dicates strength in enforcing his views. His Saturn (government) and Jupiter (judgment) are in tranquil Libra, close to our country's Saturn; this could alleviate the tests of the times. His love of peace is a father's protective love: Cancer is the sign of parenthood.

Aries, March 21-April 19. In their

daring optimism, Arians believe that they have great physical strength; but strangely, though finely balanced, they are delicate and often overwork their bodies. Starting with the eclipse of the new moon, your ruler, Mars, will be in Leo joined to Mercury (reason) and harmonious to Neptune (vision). You may then accomplish your dream; finish before the eclipse of the full moon.

Taurus, April 20-May 20. The earthiness of Taurians makes them sturdy, with a sustaining quality of will that helps them to outlast those born in faster moving signs. Your ruler, Venus, is now in Gemini joined to Saturn (responsibility) and in trine (the best aspect) to Uranus in Libra (luck). New plans involving communication or advertising should succeed, if you put them into action after the eclipse of the new moon.

**Gemini,** May 21–June 20. Geminians feel that their strength is challenged when they have to stick to one task too long. Dual-minded, they are comparison thinkers; a change refreshes them. Mercury, your ruler, with Mars in Leo provokes activity in areas where publicity is the key to success. Begin at the eclipse of the new moon in order to get results before the full moon when Mercury stops moving.

Sun loses some of its energy when it is in your Water sign, Cancer; this may make you feel rather lax. Since the Moon is your ruler, the eclipse of the new moon is important to you—breaking one part of your history and signaling the beginning of a new era. Use the time between the eclipses of the new moon and the full moon to carry out a plan that will start your new cycle of advancement.

the Sun was in the sign it rules, Leos have enormous vitality, use their energy for self-attainment and to strengthen others. Your ruler, the Sun, is now in a Water sign, Cancer, and somewhat subdued; others must stimulate the action. At the eclipse of the new moon, work in secret, preparing those you wish to involve in a financial rally when the Sun enters your sign just before the full moon. (Continued on page 26)



Back around the Turn of the Century, fashion dictated that you run around the tennis courts in layers upon layers upon layers of clothes. That made you look elegant when you moved. If you could move.



Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Regular: 18 mg: 'tar:'1.2 mg. nicotine—Menthol: 18 mg: 'tar:'1.3 mg. nicotine av. per cigarette, FTC Report Apr. '72



#### DON'T LIVE WITH YOUR BULGES!



Those lumps or bulges that look like fat but do not disappear with dieting are probably caused by cellulite. These cushions of "fat-gone-wrong" can be found on the thighs, buttocks, abdomen and inside the knees—on 8 out of 10 women, thin or heavy—regardless of age.

Here's how to test for cellulite: ripples will form when the skin is squeezed between thumb and index finger. Advanced cellulite are doughy dimpled patches of flab.

For the first time in America a firm, taut figure and the freedom of a beautiful body IS possible with custom-designed methods uniquely for cellulite bulges.

#### SALON TREATMENTS

The Salon treatments (available to residents within the New York metropolitan area) are based on scientific and mechanical means of breaking down the cellulite lumps. For this purpose, Mme. Ronsard utilizes European-developed machines; one emits a pressure-controlled stream of warm air that is directed to the areas being treated. Another enacts an automated suction massage. Circulation is stimulated and cellulite loosened for elimination. The effect is pleasant and relaxing.

The cellulite-controlled methods being pioneered in America by Mme, Ronsard are earning quickly the same praise and success they have always had in Europe.

For consultation in New York, for Salon treatments, just phone (212) 535-8550

#### AT-HOME METHOD

Nicole Ronsard, international consultant and body contouring expert, featured in leading magazines, is offering through her New York Salon only—the exclusive body toning method that has achieved permanent loss or prevention of flab and lumps.

This at-home course is yours for just \$20.00 Ppd., a fraction of the Salon fee!

Just send your check or money-order, and you will receive Mme. Ronsard's 6-point program. It includes a 64-page illustrated booklet, four enlarged picture charts, precise easy-to-read instructions with tips on nutrition, exercise, relaxation and massage techniques.

(Continued from page 24)

# HOROSCOPE

Virgo, August 23—September 22. Though Virgo, like Gemini, is ruled by Mercury, those born in the two signs are different. In Virgo, Mercury is practical; Virgoans are fair, but they have no time for small talk. Mercury is in extroverted Leo through the month and in an exciting aspect to innovative Uranus exactly at the eclipse of the new moon. This brings a major change in which you play an extraordinary role.

Libra, September 23-October 22.

The kindness and sympathy of Venus, ruler of Librans, makes them delightful companions—until they feel imposed upon. Then they become cold and divorce themselves from the scene. Now your ruler is in Gemini, in a lucky aspect to Uranus, the planet of change. You can air your views in a new group, reaching the peak of your performance just before the full-moon eclipse.

Scorpio, October 23-November

21. With your ruler, Mars, now in fiery Leo, a fixed sign, your indomitable resistance is strengthened for survival. You may use this situation in a crusade for a project of public service; you will attract those of importance if you begin at the eclipse of the new moon. Make sure that you complete your campaign a week before the eclipse of the full moon later in the month.

Sagittarius, November 22-Decem-

ber 21. Sagittarians are gamblers, act quickly in an emergency. For them, luck always comes suddenly. Your ruler, Jupiter, has now stopped moving; but Jupiter receives help from Neptune in your sign, reviving your dream not through verbal means but in the turn of events. The two eclipses—new and full moon—do not stir you, but you will gain insight from two valued friends, one old and one new.

Capricorn, December 22-January

20. Perseverance and capacity for hard work are the keys to your success; like the goat, your symbol, you expect to climb—not to arrive suddenly. Your ruler, Saturn, remains in Gemini, harmonious to Venus—leading you to carry out business programs through social channels while gathering a new audience that needs your organizing ability to make serious ideas work at this time.

Aquarius, January 21-February 19.

The feeling of superiority in a given environment enables Aquarians to remain detached from personal contact; no one can limit them. Your ruler, Uranus, remains in Libra in a trine (harmonious aspect) to Venus and Saturn in Gemini, giving you a platform during the first week of the month, an effective period before two eclipses (new and full moon) circulate what you have offered.

Pisces, February 20-March 20. Pis-

ceans may sometimes be unreasoning, too easily impressed; they tend to live on illusion and fantasy. Your ruler, Neptune, in romantic Sagittarius now receives strong support from Mars (action) and Mercury (information), both in Leo. Act immediately on messages that ask for quick decisions during the first week. The eclipses of the new and full moons are favorable to your goals.

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## TRAME.

(Continued from page 23)

sky; lectures, concerts, movies, golf-driving practice; lessons in bridge, photography, languages (French, Dutch, Japanese, or German). You can conjugate verbs while striding the decks. In addition to the Dutch officers and crew, English-speaking Indonesians will serve you. Note: Tipping is not required.

D-Day for the "Rotterdam," January 18 from New York. (Details: Holland America Cruises, Pier 40, North River, N. Y. 10014.)

### Nordic understatement

"Please don't call her a luxury liner—which she is; it's too tired a word for this great new cruise ship." The new "Royal Viking Star" 's first departure from New York on September 15 is called a "Pre-Cruise": thirty-five days around the Mediterranean calling on Lisbon, Barcelona, Monaco, Piraeus, Delos, Tunis, Málaga—to list only some of the ports. The ship has large staterooms, lounges with floor-to-ceiling windows.

The other "Royal Viking" cruises seem to divide the world as if it were a pie. Cruises in the various segments will vary from a long weekend to several months. (Details: Royal Viking Line, One Embarcadero Center, San Francisco, California 94111.)

#### Mexican Riviera

Mexico's West Coast spanned with beaches edging green coconut and banana plantations will be the beat of the new white cruise liner "Spirit of London." The swordfish-bowed "Spirit" will nose into four celebrated Mexican sunsea towns: Mazatlán, Manzanillo, Acapulco, and Puerto Vallarta.

This neatly planned escape—ten or eleven days for 740 passengers—will be repeated regularly, sailing from Los Angeles, beginning on January 17 of next year until next spring. The ship will have about 150 staterooms with double beds. And people in the nightclub above the bridge will have a better view than the captain below. (Details: P&O, 155 Post Street, San Francisco, California 94108.)



Two-piece costume made in Italy of 100% pure wool doubleknit. Black sweater blouse with bishop sleeves. Black/white tweed knit dinner skirt with jeweled buttons. Leather belt. Sizes 6 to 16. About \$120.\*

Leather belt. Sizes 6 to 16. About \$120.*	
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MICHIGAN Grosse PointeWalton-Pierce	
TroyWalton-Pierce DetroitAlbert Maurice	i
BirminghamDavidson's Grand BlancCarriage Shop	
PontiacAlvin's	
MinneapolisJackson Graves RochesterJulius Estess	
MISSOURI St. LouisRobb's	
Kansas CityDu Vall's	
Las VegasH. B. Burnett NEW HAMPSHIRE	
ManchesterJudy's Dress Shoppe NEW JERSEY	
Bradley Beach Adele Stone East Orange	
ElizabethMason-Edwards North BergenMarcia's	
PassaicBelle's	
Ventnor Ronette	
NEW YORK	
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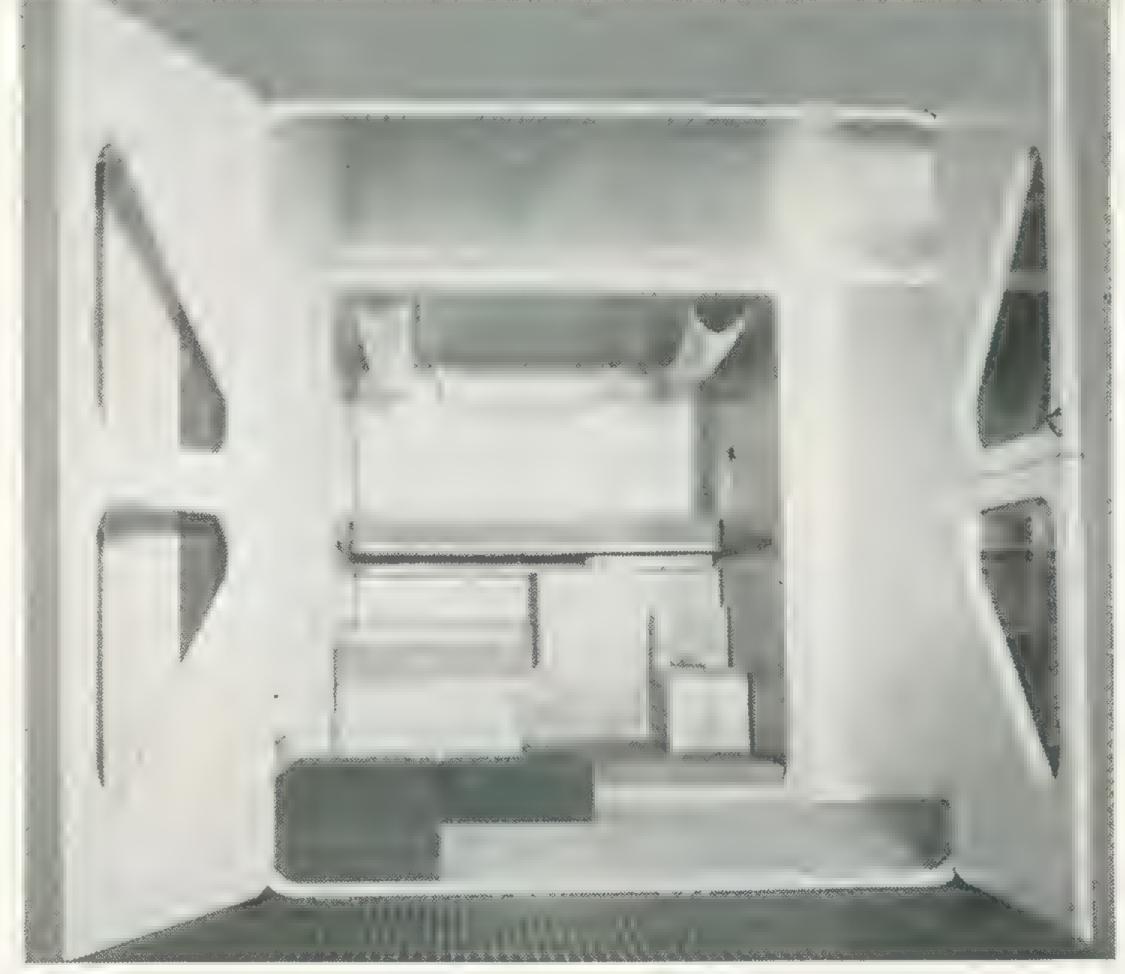
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# VOGUEART

#### From Italy: Mind-opening designs for living in the future

Sure to be controversial is the brilliant exhibition of objects and environments, "Italy: The New Domestic Landscape," on view at New York's Museum of Modern Art until September 11. A groundbreaking show in many respects, the ambitious collection of 160 objects for household use and twelve specially designed units is the first museum exhibition to deal successfully with the question of a total museum environment. Designed by Emilio Ambasz, the Museum's young, dynamic Curator of Design, the installation itself functions as a kind of giant stage set for the environments. At the same time, it also serves as a unique showcase for the individual objects, which are displayed in modular wood-and-glass units arranged in rows in the Museum's garden, where concerts will be held all summer. Like the work in the show, the display boxes have more than one function: they are handsome objects in themselves, resembling oversized minimal sculptures, and they can be reused as packing cases to ship the objects they contain from place to place. This ingeniousness is typical of Mr. Ambasz's imagination. Indeed, because of the way he has conceived and installed the show, he emerges as the most important artist in it—a feat for a curator.

The exhibition is remarkable not only because it informs Americans about recent developments in Italy—today's leading force in advanced design—but also because it provokes its audience into serious thinking concerning the way we live now and may live in the future. Italy leads the field in design today for two reasons: the craft tradition is still strong there; and research and development funds have been poured into new-product styling by companies like Fiat, Olivetti, and



Transportable, expandable house-in-a-box (above), by Marco Zanuso and Richard Sapper; one of the brilliant, inventive Italian designs now at The Museum of Modern Art, New York.

#### BY BARBARA ROSE

Alitalia, among the cosponsors of the show. A brave gesture on the part of Mr. Ambasz, a transplanted Argentine who taught at Princeton University, the exhibition challenges most of our fundamental attitudes towards design. That this criticism takes place within the very precincts of The Museum of Modern Art, which has done more than any other institution to popularize Bauhaus concepts of pure design and streamlined furniture and utensils in America, is especially significant and a healthy sign that the Museum can now stand self-criticism.

The point made by "The New Domestic Landscape" is that we can no longer isolate the object from its context. The heavy emphasis on environmental design makes it unmistakably clear that a whole new generation of young architects, designers, and planners are taking a gestalt approach to the problems of daily living. Because the environment is designed as a totality, with

appliances and furniture built in, there is no jarring stylistic contrast between modern design and outdated living quarters. Until the present, modern design was like modern painting, a fragment of contemporary thought imbedded in outmoded architectural settings. These designers want to change that situation.

Most fascinating about the show is the way the objects and environments are used to illustrate how things and ideas from the past continue to exist in a present in which they no longer properly function. The designers represented in the exhibition—some of the leading creative talents who have put Italy ahead in the field of new forms, including Ettore Sottsass, Jr., Joe Colombo, Tobia and Afra Scarpa, and Gae Aulenti—are giving us a clear picture of what reforms the future demands in order to create a coherent modern environment. Judging from the works in the show, we may predict that the future will

be dominated by the needs of a mass society that will prize leisure, efficiency, and time- and space-saving devices. Living and social relationships will be fluid; man will prize change as much as he will be forced to use standard parts for convenience. In this case, the prefabricated units which can be rearranged in multiple combinations, the multipurpose piece of furniture in the exhibition that can serve as bed, couch, or settee will be ideal. Nomadic life-styles will require mobile homes like the deluxe trailers designed by Marco Zanuso and Richard Sapper, Alberto Rosselli and Mario Bellini, which can plug into one's permanent living quarters like planes at an air terminal.

Also represented in the show are the architects' collaboratives Superstudio and Archizoom, which hold that the world is already too full of objects and that the purpose of new design should be the rehabilitation of already existing objects and structures. Other, less sanguine thinkers about the future have designed such science-fiction-like environments as Gaetano Pesce's pessimistic "Archeological Environment," which represents an excavation in the year 3000 of an underground city founded in the year 2000 because air on earth had become so polluted that man was forced underground.

All in all, "The New Domestic Landscape" is a most provocative exhibition about the possibilities available for life in the twenty-first century. For a glimpse of, in H.G. Wells's words, "things to come," see "Italy: The New Domestic Landscape." It's a shocker, an eye-opener, and an informative, beautifully conceived show that defines the esthetic of the space age for the first time.

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# VOGUEHEALTH

## What doctors say: Don't be Afraid of a swordfish

#### Our stressful environment

increases ovulation troubles, in the opinion of Dr. Alvin F. Goldfarb, a Philadelphia gynecologist, whose endocrinology clinic at Thomas Jefferson Medical College uses methods ranging from reassurance to powerful steroids and gonad-stimulating substances to help infertile patients become parents. Of the married couples in our country, about 10 percent are unwillingly childless; Dr. Goldfarb said 60 percent of these can achieve conception. Eight out of ten women with ovulation defects (but one normal ovary) can ovulate; and even those who have had repeated miscarriages can carry a child to safe delivery. All good news to those who really want babies, since the use of contraceptives and abortion are reducing the number of unwanted babies available for adoption.

## Fish without fear:

Don't skip eating big-game ocean fish for fear of poisonous metals. No matter how badly man has polluted fresh-water lakes and rivers, we have not yet ruined our oceans. A team of chemists at the University of California tested tuna caught sixty-two to ninety-three years ago (laboratory specimens and long-stored cans) and found as much mercury—a heavy metal that can be measured long after it was acquired—as is present in today's ocean catch. They also found that a swordfish that had been caught twenty-five years ago carried about the same level of mercury as swordfish does today. The conclusion drawn from these measurements: wide-ranging ocean fish are affected very little by today's industrial mercury contamination; what mercury is found in their bodies must occur naturally. Another group of fish-studying scientists at the University of Wisconsin found evidence that the mercury that does turn up in tuna is deactivated as a poison by the presence of another metal in the fish: selenium. The ocean-going tuna absorbs mercury and selenium in almost balanced amounts -a happy arrangement for all who like tuna fish on rye.

The truth about acupuncture for Americans

is the goal of a medical study group whose visit to Peking is being planned by Dr. Walter R. Tkach, President Nixon's personal physician who saw acupuncturists in action on the Presidential visit to China last winter. Doctors from the United States will learn firsthand the techniques of inserting needles at selected points in the body to relieve pains and disorders or dramatically to produce anesthesia that makes major surgery possible while the patient is conscious. More about this and other ancient Chinese medical arts can be found in The Yellow Emperor's Classic of Internal Medicine (Nei Ching), a book translated by Dr. Ilza Veith, a medical historian, now out in a paperbound edition published by the University of California Press a fascinating account of the system of yin and yang, cold and hot, female and male.

The win-pop tops: Soon, some familiar packages and containers will be wearing new lids. Federal legislation requires that certain toxic or dangerous substances must be packaged in ways that are proof against childish fingers, and the year and one-half that was allowed for compliance with this law has almost ended. Next month, aspirin-containing

medicines should be in baby-safe containers; other poisonous products—narcotics, barbiturates, amphetamines, preparations containing oil of wintergreen—will follow in September and October. Still needed: laws to require hard-to-open tops on household caustics (oven and drain cleaners), bleaches, pesticides, solvents, and additional drugs that might harm children.

Making up for lost metals

Replacing minerals and vitamins, too, is essential if you are following the new food swing to vegetarian eating. If you cut red meat out of your diet, be sure to make up for its nutrients with other high-quality protein—found in milk products and eggs—and other sources of vitamins and minerals. Margaret Markham, the Vitamin Information Bureau's expert, makes these recommendations: For lean beef's vitamins B<sub>2</sub> B<sub>3</sub>, B<sub>12</sub>, phosphorus, magnesium, iron, and zinc, substitute milk, eggs,

whole grains, and deep-green vegetables. For pork's vitamins B<sub>1</sub>, B<sub>3</sub>, use breads and milk enriched with these elements. If you leave out liver, remember that it has vitamin A (get that vitamin in deep-yellow vegetables and butter), a whole string of B vitamins (see beef and pork, above) and such important items as folic acid (also in deep-green vegetables), iron, potassium, and phosphorus. Kidneys supply copper; it can be found, too, in nuts, raisins, and mushrooms.

Enough to turn your later white. Know-betters who turn a skeptical ear to stories of shock or fear resulting in white hair on the morning after have been answered by a New York dermatologist, Dr. Joseph E. Jelinek, with this medical explanation: auburn-haired Marie Antoinette, who is said to have experienced this quick hair-color change at the execution of her husband, Louis XVI, may have been suffering from alopecia areata. This disease causes pigmented hair to fall out, in patches or all over the scalp. In a mixed crop of white and colored hair, the dropout of colored hair would leave—quite suddenly—a silvery coiffure. When the condition is cured, returning hair is likely to be white, completing the fast-frosted look.

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Playtex®presents the first, the only tampon with deodorancy as well as absorbency, for protection you won't find in any other tampon. Two kinds of protection, to help give you two kinds of security.

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Call'allie Cenalive for Chenel

## VOGUE OBSERVATIONS



the allure of sheer silk stockings held in place by a bit of decorative garter—looks very sexy when she's wearing a short bare dress with a flopsy, flouncy skirt, like this navy-blue taffeta Saint Laurent. . . . 2. NO END TO THE BARE BACKS—at every party more and more gorgeous girls are appearing with less and less covering it's almost as if the daring decolleté has taken a backward turn. At the Feather Ball, Cathy Moore looked spectacular in Halston's now renowned black jersey cut-out, her bland hair plaited in one big braid, swishing seductively against her bare suntanned skin. . . . 3. SWINGING SPANISH SHAWLS—interesting how, suddenly, at early summer parties, flowered fringed shawls have been swirling inalways one or two at every do. Sometimes, like this one snapped at the Feather Ball, they're the authentic Spanish thing. . . . 4. NAVY BLUE IS THE NEW NIGHTTIME HUE—it's been creeping in quietly, and though it may never replace black, it now looks like the newest color when the sun goes down. . . . At the J.O.B. ball Nan Kempner looked perhaps her best yet—in Saint Laurent's navy-blue chiffon, pleated from shoulder to hem, with a sliver belt of silver. . . . 5. NAILS LACQUERED BLACK —it's one of those things that happens when you start being adventuresome about colored polish. First comes the return to deep reds. Then one day you try deep





violet. Then you're planning to wear Adolfo's blackand-white zigzag knit, and it's only a hop, jump, and quick visit to the manicurist to have nails lacquered ebony black. Then you find that black is really the same as red—a good foil with most every other color you wear. Very handsome even if not everyone else understands it—yet. . . . 6. THE CHOPPED COIF THAT STOPS AT THE SHOULDER. Actually, this is Andrea Portago's wig, cut for her at Leonard's in London, but it's the length of hair that everyone as young as Andrea and way beyond that—is gravitating to. It seems to strike the perfect balance enough lovely mane to swing around, frame the face, but not too much to pull it down. Interesting how hair shortened to this length from a longer, so-called "youthful" fall, instantly takes years off a woman's

RESISTIBLE WAY TO LOOK—nothing is prettier in the summer than a billowing sheer cotton dress, with a spriggy flower print, skirt big enough to waltz in. That's why we tucked in this photo of Sharkey Fink at the party Sharkey, her husband, John, and decorator Jay Steffy gave at The Green Café, Hollywood's new "in" place.





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A wig labelled VENICELON TM is the most carefree one around. Subtle sheen, natural body, fewer fears of frizzing . A and here's a bonus—the original set of this wig can be changed to stay even through combing—if you want it back . It just shampoo!

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VOGUE, July, 1972

#### FOGUE BOUTI

#### JUST WHAT YOU WANT NOW

It's hot-weather
time and
what you're
longing for is
something to slip
on and sally right
out in...something
sort of cool and
sexy like these
three, photographed
around Hollywood on
three great girls....

Lett proper against
one of the
one of the
one of the
one of the
billboards
on Sunset Strip,
in a wraparound
of big white
polks dots on black
Acril and coffen-

HAIR COMBED BY GUY LAWSON-SAKS FIFTH AVENUE, REVERLY HILLS

Pamela Hensley, above,
strutting up the steps
of the super grand staircase
of the Beverly Wilshire
Hotel, in a sexy bare-back dinner
dress of slinky black
nylon—which means Pamela,
or you, can pull it on
just as you would a sweater.
By Gottex of Israel.
\$14. At Lord & Taylor.

Elizabeth Claman,
left, striding by
one of the big
billboards on
Sunset Strip, in
a black bare-back
body suit
of Antron nylon.
\$21. By Mr. Dino.
And wide white
knit Fortrel
pants, \$22. By
Dacid Hober.
Both, Lord
& Taylor.

JOHN SHANNON



#### R&K Originals glows through a small dinner party in vivid crepe of Qiana®.

It's a simple thing in this day of Qiana\* nylon to look quietly marvelous and feel marvelously comfortable—at one and the same time.

Either one of these dresses will do it—admirably.

The soft, feminine shaping in gold or blue backgrounds: sizes 8-16, about \$48. The long classic in black or navy backgrounds: sizes 10-18, about \$58. Both, slightly higher in the West. At fine stores everywhere.







# THE MEDICAL PARAMETERS OF THE PARAMETERS OF THE

What mainly counts is that you—you, personally—are going to feel different in clothes this fall, and you are going to look different.... You are going to have shorter hair—side- or center-parted, all-one-length, collar-clearing hair—because when you see the lift of this length with the ease and softness of the clothes ahead, you will feel the need of a haircut. As you will feel the need of a real makeup, of cleanly defined color on the mouth, of dark color on the nails, a glove on the hand—it's impossible to think of these clothes any other way. It's why there will be a hat on your head. Soft, with a deep crown pulled down, showing a swing of hair. The point is, in a good fashion year there's an inevitability to what goes with what, and this year is good. Sweater-dressing—the feeling of a sweater and skirt that comes of tailoring as unrigid and free of bulky inner construction as a sweater—that's the base. That ease. And on a level that hasn't been touched before—unpretentiously luxurious, totally thought-through and attractive. . . . It has to do with the glamour of being in tones of pale, soft color—white, ivory, whitened blue, grey, all the greiges and beiges, all meshing. (To be a brunette in an era of paleness is great. To be a redhead is great. But to be a blonde—! Blondes are better than ever in fashion.) It has to do with the softness of fabrics—the warmth and coziness of textures—and how you put them together: a fuzzy mohair hat and knitted cashmere glove with a mixed tweed suit and creamy silk shirt, its collar pulled out and spread over the neckline of the jacket. . . . A softness to whatever you put on . . . a largesse. Your new coat will be bigger, roomier, more comfortable than any you've worn for years. And graceful, even over suits—there's no heaviness, no being swallowed up. It's all in the cutting . . . a little yoke . . . a raglan sleeve, a dolman . . . a dropped shoulder or an extended one with a looser, set-in sleeve. Remember the wrap coat! There's something about the way a woman handles this kind of amplitude—folding it around, pulling the sash—something sensuous, racy, romantic. . . . Everything has an easier fit—a slackness—dresses, jackets, sweaters. Don't confuse it with bagginess. Or up-and-down straightness. The fit is on the body, small but not tight or sealing-in—there's a woman inside, moving, and round where a woman should be round. And there's a cut that makes you aware of it . . . of yourself, of the shape you're in or should be in. . . . At last—there is a dress! Shirty, but not your routine shirtdress. Slack. Unwaisted. On you—often stitched over the hip, easing into pleats. You can belt it narrowly. Or don't belt and call it a new kind of chemise—it is, but with a line and snap that speaks even to the woman who hasn't been in a dress since the advent of pants. . . . Pants go on—easily. With trouser pleats, cuffs. A wide leg. Wide waistband (to put a narrow belt around). Most of all pants go with something. It's the key to all separates now—they're not scattered. They're of a tone, a mood; they have a reason for being together. The day of throwing on contrasty bits and pieces is over-if you want to talk layers, talk about a shirt under a shirtdress; dress sleeves rolled, shirt sleeves showing, shirt collar pulled out, scarf filling in the neck, narrow belt at the waist . . . neat, easy. . . . The bag for dresses and suits: a super-soft envelope. Shoulderbags continue with pants. Boots continue with pants . . . and against the weather. Mostly, you're in shoes—lifted by platform and higher heel. . . . Collect sweaters. Make yourself a suit with a long, slack, knitty cardigan belted over a wrap skirt or pleats. Build your evening life around sweaters . . . put a fluffy, dolman-sleeved, waistbuttoned blouson over pants, with or without a shirt underneath . . . cover a bare-back halter with a glittery cardigan. . . . Bare, covered, of velvet, challis—whatever: the short evening dress to own is the one that behaves like a sweater, not like a chopped-off big-evening dress. It doesn't pretend to be anything but what it is—a soft, easy, alluring little dress that shows legs well. . . . Which in a way, says it all: allure without pretensions—it's what lets you relax in your clothes, knowing they look good, knowing you look good in them. And getting on with your life... attractively.

he hat is back, right, pulled down on the head like a sweater—racy, easy, casual.



## FASHION GUIDELINESTHE NEW EASE

and out—
the minklined coat
that's news

Talk about the new ease—
here's the whole story, right:
the softness, raciness, roominess—Viola Sylbert's pale
camel's-hair polo coat lined
with a great new camel mink.
It's cut so you can get around
in it, put things under it—soft
pale things like these. Makes
you feel good...and it shows.
Coat by Viola Sylbert for Alixandre,
lined with camel-dyed Saga mink from
Scandinavia. At Henri Bendel; I. Magnin. Accessories, next to last page.

Derfection of detail

Casual and relaxed, true. But everything we're talking about here is thought through...the pull-down angora jersey cap, far right...the shorter hair... the loosely knotted scarf tied so a little skin shows. And the face—basically beige, with eyes softly smudged in beigebrown. The whole effect keyed up with lots of dark mascara and a brilliant russety mouth.

The beauty particulars, all from Estée lauder: her new do-it-all Automatic Shadowliner in Pueblo Brown, with Raven Black Lustrous Roll-On Mascara, Iced Sherry Lip Glossamer. Coif, both pages: Franklyn Welsh.





#### FASHION GUIDELINES— HE NEW EASE

### that does everything—

Navy cashmere, Russian sable, this page, a Bill Blass coat so deep, dolman-sleeved, and cozy you just sink into the whole glorious thing and underplay it like mad—a shirt, sweater, pants—day or night.

Coat, shirt-sweater, and pants in cashmere (Amicale Fabrics). Turnout, late July at Saks Fifth Avenue; Halle's-Cleveland; L. S. Ayres; Jacobson's; Sakowitz. Photographed in the vaults at Manufacturers Hanover Trust. All jewels: Harry Winston. Franklyn Welsh coif. Accessories, next to last page.

## that has everything—

There's a perfection to makeup now—to get that glamorous finish, opposite, you start off pale with a foundation a shade or two lighter than your skin. And a smudged eye in a pale, soft coloring—like the plum on the lid here and violet toward the brow. Loose powder, colorless—just enough to take off the shine but still let the skin show through. Then you want the punch of real color. Flood the cheeks with a good brownish red; define a russety mouth. As for the hair: above-theshoulder, swinging out from a turban or soft hat.

Makeup by Elizabeth Arden, with Pablo coloring the way: Porcelain Beige Flawless Finish Foundation; Transparent Powder; Hot Henna Cream Rouge; Powderfrost Eye Shadow in Plumwood, Sweet Violet; Rust Rage Naturally Moist Lipcolor; Russet Automatic Lip Gloss.













### FASHION GUIDELINES— THE NEW EASE

hat wonderful offhand ease coats have now—you see it all in the way Originala's done this pale cashmere shirtcoat, far left, with its soft little yoke, knotted sash, pockets to plunge deep into.

Originala designed by Ilie Wacs.
About \$425. Saks Fifth Avenue;
Hutzler's; Gidding-Jenny; May D & F.

pale luxe the soft, racy coat...et al

Here again, left, in one heathery knit coat, what the whole new mood's about—roomy as an oversize sweater with a fluffy lynx collar, more slouch than size. Originala scales it so you're comfortable whether you've got it over a shirt or a suit—this is how you want to be in clothes now. The hat, too—halfway over the eyes, hair....The non-pale lips, burnished, shiny, defined.

Originala designed by Ilie Wacs.
Coat and jumper in wool and nylon;
Canadian lynx collar (shirt and ascot
with turnout, not shown here). Martha; Garfinckel's, Washington, D.C.;
Stanley Korshak; Balliet's; I. Magnin.
For a well-shaped mouth, try Polly
Bergen's new Moisturizing Lip Color
in a Brush—defining in Cool Copper,
filling in with Natural Honey. Fashion
Tress wig of Elura. Here, and on the
following pages: Franklyn Welsh
coifs. Accessories, next to last page.
...Background color, this page: Paramount's Screening Room.













FASHION GUIDELINES-THE NEW EASE Jrim—the With softness everywhere.—on the

head, throat, hand, on the leg-how shoe for pants right this navy patent spectator tie looks with its contrasts of beige suède looks with its contrasts of beige suède in a sweatery and proper walking heel. Trim, neat, it sharpens all. it sharpens all.

MOOO By David Evins, about \$55. I. Miller; I. Magnin.
All other accessories, next to last page.





















## FASHION GUIDELINES— THE NEW EASE

he short bare dress, far left, easy as a sweater for nights when you want to cash in on your long-legged American dazzle, even if everybody else is in evening pants.... Chester Weinberg's plum chiffon velvet halter—looks best with pale silky legs...pale, almost porcelain skin (don't be afraid to take your foundation a shade lighter for evening), matte, but with a little glow to it—like velvet...and short, parted hair clipped with fake diamonds.

Dress, of rayon, about \$200. At Bonwit Teller; Garfinckel's, Washington, D.C.; Frost Bros....Maquillage by Franklyn Welsh (a foundation that would be perfect—Alexandra de Markoff's Countess Isserlyn Make-Up). Setting: a Hel-aire helicopter at New York's Wall Street heliport. Accessories, next to last page.

## you want to be in a dress at night...

For dinner, there's Bill Blass's satiny red crêpe coatdress, near left: like being in a wrapper—that easy, and so pretty with a red crêpe stock, red stockings, red shoes.

Dress and scarf, of rayon crêpe, about \$395. Late July at Martha; B. Forman; Halle's-Cleveland; Gus Mayer; Swanson's; I. Magnin. This year's makeup for evening, detailed next page. Kenneth wig of Elura. Accessories, next to last page.



The five easy changes that make the difference add up to a look that's both soft and intense. The face is paler and more matte than it has been—with new paler foundation, the return of sheer powder. There's a new way of placing rouge, and a new softer shading of eyes. And the mouth, newly defined—with pencil, with color. Result: a makeup that's spectacular under night lights and, toned down, beautiful for day. (To make it work for day, simply match foundation to skin tone and ease up on the rouge and shadow.) Day or night, it's never complete without perfume, painted nails, and hair as you see it above: shining, swinging, just short of the shoulders (here, it's clipped with glitter for evening)...and hear this: there's no easier or better way to start the changes in beauty and fashion now than with a good shorter haircut. Or, if you're not quite up to a cut, a new shorter wig. As for the makeup, you don't need lots of paraphernalia; you need knowhow. Here's how, step-by-step. . . . (For a longer look at the Bill Blass coatdress, above, see page 65. Elura wig by Kenneth. Accessories, next to last page of this issue.)

REAT NEW MAKEUP:

five changes to

make right now

the way (the model tucked hers under a strip of jersey). Use a foundation that's a shade or even two shades lighter than your skin, testing first on the jawline to be sure it's believable. Dab it on with your fingers and smooth with a barely dampened sponge, carefully blending

down on the neck.

Blend a slightly

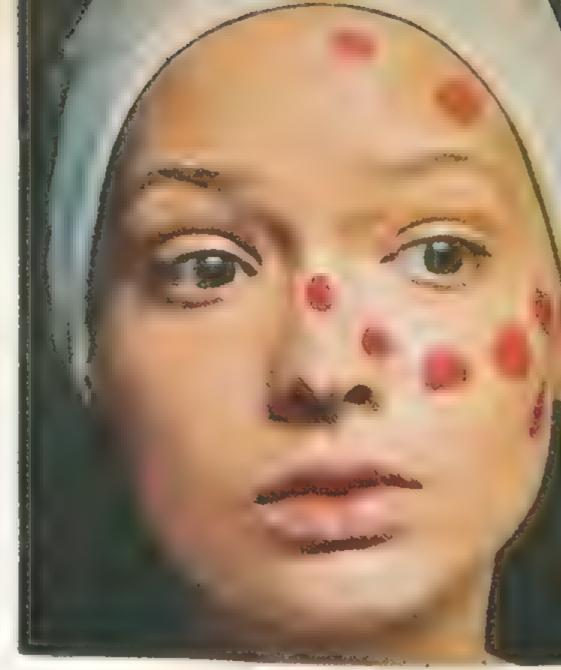
FOUNDATION:

darker shade under the cheekbones if you like the look of hollow cheeks. Next step, rouge, top right....





his sexy, sooty eye is a snap to master: with a wet brush, paint a wide band of color on the eyelidcorner to corner along the lashes. Then use your finger to smudge the color, keeping a dark band right next to the lashes, feathering paler away from the eye. No harshness, just softness, whatever color liner or shadow you use (use eithercake or creamy—as long as it's smudge-able). Use a white liner pencil along the inside of the lower lid to open up the mouth, below left. . . . step, powder, below. . . .



#### ROUGE: SPANNING THE NOSE

ouge where you'd blush naturally—forehead, across the cheeks—and on the bridge eye. And lots of mascara of the nose as if you'd been pinked on upper and lower by the sun. Follow the dots—in brick lashes. For pretty eye- cream rouge here—and blend with a brows that stay up, first dampened sponge. You'll need this run a tiny brush across much to look glowy because artificial a bar of soap. Now, the lights drain away color at night. Next

ast, for making the most ofyour mouth, use a pencil. When lipsticks were pale, definition barely mattered, but with the new deeper shades, you need the definition, the control, the realmouth shape only a pencil can draw. Use a lip pencil or a sepia brow pencil—and outline the lip that needs strengthening (upper lip here). This line should not show once the color has been filled in with a lipstick and brush-or, better yet, one of the new automatic lipbrushes with built-in liquid color: terrific for deep-down color and glimmer.

KOURKEN PAKCHANIAN

OUTLINED IN PENCIL MOUTH: PAINTBRUSH COLOR

AND A PATTER OF

#### TRANSLUCENT POWDER

efore you go on to eyes and mouth, fluff your whole face -even lightly on the eyelids to anchor eye makeup later -with loose powder: the colorless, weightless, translucent kind. {Use an eiderdown puff—it's just more delicious to do it that way.) This gives the complexion a velvety finish, helps set the makeup, and keeps it looking fresher longer. Concentrate on forehead and nose—the T-zone that's apt to be oiliest -and go easy on the cheekbones so you keep gleam there like highlights on a polished apple. Next step, eyes, top left. . . .





#### is the "equal" woman MOTE

For the past few years I have been corresponding with a friend from Boston who has moved with her husband and children to live in Florence, Italy. "Is the women's liberation movement serious?" she asks me. Serious? I see, in my mind's eye, their large, bare, beautiful rooms in Florence, the

nobly cold stone floors, the balconies warmed by the noonday sun even in January. Yes, I answer, yes. I think it is quite serious. It is not a fad like doing the twist, nor is it exactly a protest like the student movement, flaring up, dying down, changing tactics, growing older.

I send off my thoughts with a feeling of absurdity, of saying something tedious and ideological, something just a little rigid and grim. Even now we find it hard to suppress the romantic conviction that certain old European cultures, such as the French and Italian, have a practical, humane wisdom and worldliness that impugn our own puritanical flirtations with the ideal.

No, it is not so much that I think in this way but that I imagine my friend, living among the olive trees on the hillside, the black and white stripes of marble façades, feels strongly that human patterns are tough, old, tenacious. She wonders whether this should be a cause for despair or for thanksgiving. Doesn't Italy say: Look, we have all been driven from the Garden, man and woman alike. *That* we must understand first.

Why do I feel defensive? The subject of men and women is impossible. It is both brutally large and maddeningly vague. We may ask all the questions we like and we are not guaranteed an answer. History often simply fails us and certain matters of justice and goodness echo forever, never coming to rest. Too many women have lived for too long in history and the contingencies of existence are too pressing and various to allow for generalization. It is, as Chaucer said, "like trying to catch the wind in a net."

Particular women—every crime and virtue have been theirs! Turgenev's mother liked to flog the serfs. In Octavio Paz's *The Labyrinth of Solitude* he tells of a seventeenth-century Mexican nun, Sor Juana, who was born an intellectual as one is born with long legs. She wrote, "Two little girls were playing with a top in my presence, and I had hardly seen the movement and figure when I began to consider, with this insanity of mine, the easy *motu* of spherical forms. . . ."

"Do you remember J——?" my Florentine friend writes. "She used to chuckle and say, 'Well, one thing is sure. Men and women ain't the same.' "For some reason this vexes me. It seems firm if somewhat too common ground and I begin to question it. Not the same? How little we know of the feelings of others. I can never know what it is like to wake up each morning as a man. Perhaps there are fundamental, fascinating, peculiar differences in the sheer perception of things, in the way reality and possibility present themselves. How can we know? We do not even know what it is like to be another of our own sex and in the end much about ourselves bewilders and persists beyond our control.

Here, in America, the days for many men and women are much alike. This is especially true for those men who share most in what we think of as the rewards of life, of success. Love, ambition, fear, power, frustration, money: these preoccupations know no boundaries and there is a likeness to the marks they make upon the character. If we were not driven by similar impulses and desires, we could not

ELIZABETH HABDWICK

What do we owe the people in our lives and what do they owe us?"

## vulnerable?

create poems and fictions and movies. On the other hand, "concerns" are not necessarily all of "consciousness."

"Is the whole thing just a whim, a choice, a defiance?" I am asked. I think of the Italian women in black, of their labors, their endurance. The poorer ones seem to know grief and patience of an exalted kind. The strong lines of their faces, the courtesies that have been bred into their bones in the effort to survive—are they a reproach to us here with our concern about powers and privileges? Some view it in that way, believe that agitation among women is a diversion, an indulgence growing out of prosperity, permissiveness.

I believe the breakdown of marriage is the historical source of the women's movement. In America the shattering seems more drastic and more dramatic than in other countries and thus the intensity of the desire for new standards, new ways of coping is naturally more acute here-than elsewhere. Liberation, self-knowledge, self-reliance, training, planning—these are a sort of private investment, a savings account that acknowledges the shakiness of marriage, the shortening of family ties. In the deepest meaning of life everyone is responsible for himself and it is an illusion to imagine the pure self can ever be lived by and through anyone else. Still, we can hardly expect many to address themselves to the problem of the ultimate, the essence. To be alone, broke, with all or a part of the money to be earned, with the children to be raised, educated, supported—this is the mirror more and more women look into.

Are we so different here in America from the never-resting Florentine working women in their shops, with their market baskets, at the counters? "I think back," I write my friend, "to the clerks in Woolworth's, to old women and younger ones I remember in my hometown who had worked in stores for many decades, standing up day in and day out. Why are they not the objects of our sentiment, our purest respect? Perhaps we have never looked closely enough at them, at each other, at ourselves."

afters between men and women will be greatly affected by the fact that we will be living longer and longer. This is a circumstance we cannot even begin to take in—longer and longer with fewer children. Will your daughter marry and live in contentment for nearly sixty years with the young man she chose just after college? Will your son be pleased to sign up for all these decades as a meal ticket, a lover, a source of life for a girl he met in his twenties? And if not, will he want to be paying alimony at seventy to a woman he left forty years ago?

To speak only from the woman's view, it is a fact that breakage does not accommodate us; separations, severances do not often take place in an atmosphere of equity. One of the hidden, brutal facts few like to think about is that young women are often fond of men older than themselves. These young women offer themselves as a substitute, a change, a renewal and give little thought to the past the man has had, to his wife and children. Only growing older herself will teach her of the inequities of romantic life.

But this is not what the women's movement is about. It is not meant to be an ideological haven for abandoned wives. Many of its most active members are young, unmarried, or still married. Equality in society, independence of the inner life—the early life as well as the later—sense of self: these can mean many things. The meaning and urgency, however, cannot rest upon mere assertion. Ideas flower in

the heart of necessity. They arrive to define changes that have already occurred, but cannot be dealt with. It is simply too uncomfortable to *think*, to *question* without the press of personal or historical need.

Longer lives, fewer children, more divorces. A terrible rain of real woe and incapacity and helplessness falls down upon many women who hadn't counted on economic and emotional disasters. Nothing is more pitiful than an older woman thrown into "freedom," lying like some wounded dragon in a paralysis of rage and embittered nostalgia.

t the present time the loosening of contracts is painful to many. The rules are not known. What are we owed by the people in our lives and what do we owe to them? The happiest and most admirable person may be one who feels he has no claim upon another except what may be voluntarily assumed. This is, perhaps, the ideal of the younger women in the liberation movement. But it seems a heavy charge to put upon frail and greedy human beings. We are not saints. Resentment is a common, if corroding, condition. With women resentment often arises out of a sudden, piercing cry that all they have felt and sacrificed is somehow not constantly foremost in the minds of those they have felt and sacrificed for. This cry represents an intolerable vulnerability. It represents the shock of learning that society does not any longer fully stand behind assertions of ownership between people, sanctity of contract, demands for static combinations immune to chance and withering.

"Who will do the dishes?" my friend in Italy asked me. We know who is doing them there—a kind, courageous, destitute "woman of the people." And on this so much of the sweetness of life for the well-to-do in Europe rests. Not just on the mere work and performance either but on human kindness born of poverty and resignation, the wild flowers that bloom in harsh soil.

Here the dishes are a joke, the joke. But jokes mean something and we laugh all the harder at those that strike at a point of intractable ordinariness. Housework and the care of children are peculiarly difficult to think about. It is wrong to imagine they are produced by simple demand. Men have less power here than they believe. Houses are dirty or neat according to something deeply graven on each person's character. So much of it is a self-propelled activity serving one's own needs and having to do with extension of oneself onto things and settings. A genuine and capable care of children cannot be ordered either. Anyone who has lived among neighbors knows all about the part played by the will and character of a particular woman in her assumption of these "natural" obligations. The poor dishes in the sink-emblematic, menacing, inert, and yet chosen for this high ideological role-perhaps have never been as cheerfully dispatched as we imagined. They have always been an obstruction and some women have moved toward them with grim and rapid resolution; others have procrastinated, idled, sighed, and finally faced them as one of the paltry vexations of life, one among, oh, so many others. The dishes are, like everything else, subject to "altered expectations."

The solution of Italy—the Italy of *our dreams*, not theirs, is gone forever. A country of madonnas and widows and no divorce and incomparable infidelities, of servants and mistresses. It is deep in the dreamlife of men, an infinitely beautiful accommodation. Yes, I write back again, the women's movement has meaning. Don't we all know that domestic relations are history itself and that they start as a response and end as a challenge? Or so I see it.

















VIDEO-MASK: JOAN JONAS, above.

Her image reflected in
a mirror, as well as seen
on a television screen,
Joan Jonas wears a plastic mask
to cover her face—
a Western equivalent for
the antique masks
worn by Japanese Noh players.

LIVE-MOBILE:
MULTIGRAVITATIONAL
EXPERIMENT GROUP, left.
Using their bodies to complete
a living sculpture,
hanging in midair, two of
the Multigravitational
Experiment Group—suspended
precariously from a high scaffold—
"freeze" during performance.

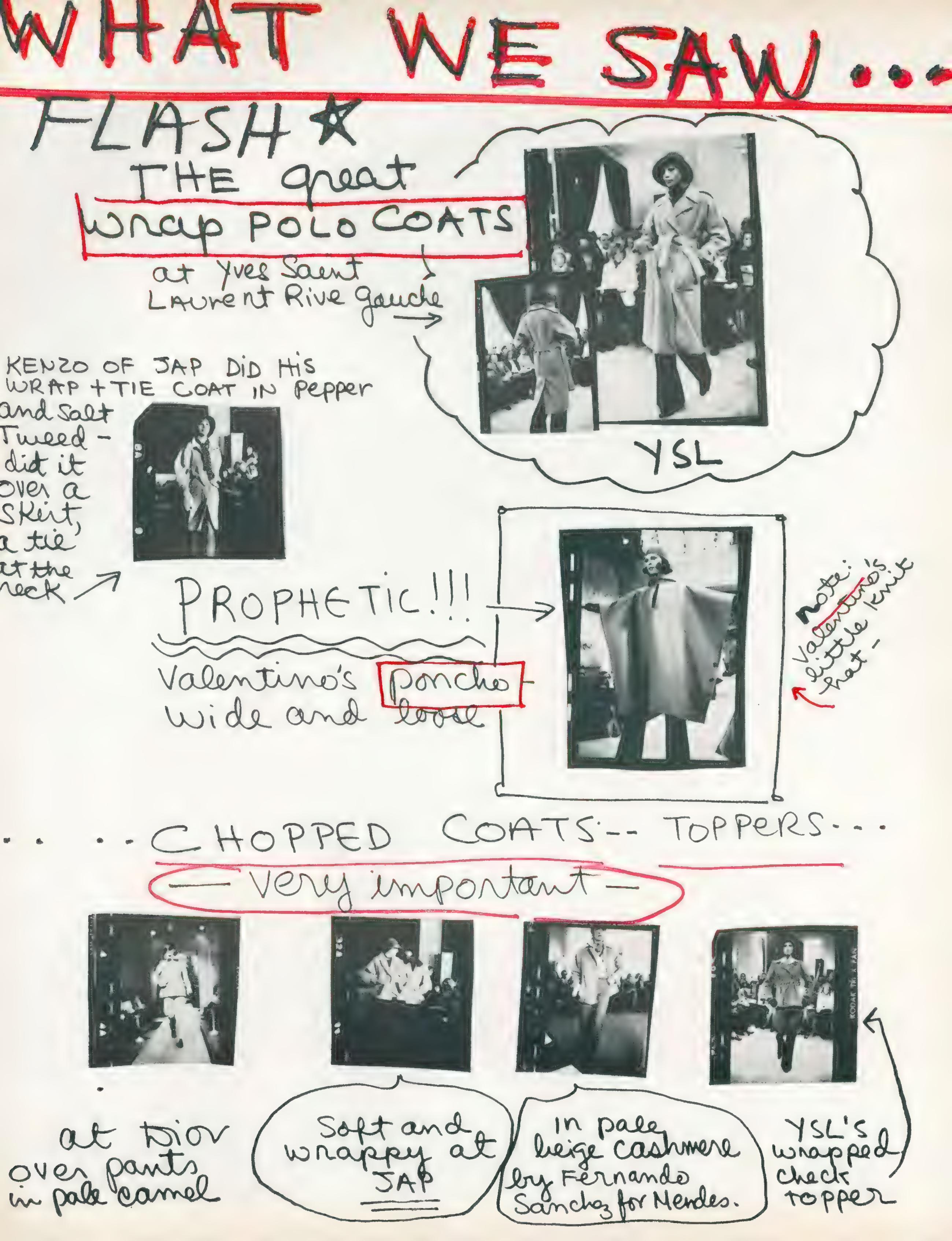
(Continued) on the disciplined body and artificial voice, Noh plays were the antithesis of the slice-of-life approach dominating Western theater. This attempt to achieve verisimilitude remained unchallenged until the avantgarde experimenters introduced their new concepts of an anti-theater that deliberately alienated the audience from the action, as opposed to provoking emotional identification between audience and characters. Unable to lose themselves in actions that resembled their everyday dilemmas, the members of the audience for the new theater are forced to experience the elements of theater as belonging more strictly to a world of pure art-a world of highly stylized actions, movements, and speech that is foreign, exotic, and "timeless," in the sense that it refers to no specific historical period, but rather seeks to evoke universal experiences.

In most instances, the new groups use no known texts, but invent scripts from their own experience. The Mabou Mines, for example, find Samuel Beckett's plays in particular suited to their needs; but generally their multitalented director, Lee Breuer, with the help of cast members, works up a script from a basic idea that may be visual rather than verbal. The "play" may be altered countless times. Once it is finally acceptable to all, it is not changed; and all attention is devoted to perfecting performances to a high degree of control through discipline of body and voice. Toward this end, players warm up before each performance with yoga, T'ai Chi, and Grotowski's own famous set of exercises—which is only natural, since it is really Grotowski, above all, who stressed the physical aspects of theater, focusing on the body as an element as expressive as the face.

#### THE EXCITING NEW PHYSICAL THEATER

This emphasis on the body, on the joining of complex visual imagery to equally complex kinetic movement, is the link between the various new theater groups. A number of its sources came together in San Francisco. There was, for example, Ann Halprin's dance workshop where Simone Forti and Yvonne Rainer studied. These two sparked the exciting period of experimentation in which dance and theater were combined at the Judson Memorial Church performances in New York's Greenwich Village during the early 'sixties. This summer, both will perform in Rome, introducing the achievement of the post-John Cage, post-Merce Cunningham American avant-garde to European audiences.

In San Francisco, too, the Mabou Mines was born ten years ago when JoAnne Akalaitis met actress Ruth Maleczech and director Lee Breuer at the San Francisco Actors' Workshop, the cradle of many unconventional talents. Later, the two actresses worked with Grotowski in France; and this intensified their interest in a physical, vocal theater. Now a resident company of Ellen Stewart's celebrated La Mama Experimental Theatre Club in New York, the Mabou Mines (named for a Nova Scotia town where the company rehearses in the summer) has worked up several startlingly original productions combining sharp visual images-such as the horse formed by the bodies of the players in their show-stopping Red Horse Animation (shown on pages 76-77)—with highly stylized gesture and bodily contortions and the musical elements of a stage wired for sound that sometimes suggest the galloping hoofbeats of the "horse" and other times evoke the mysterious noise of the winds sweeping across the desert. With the specialized (Continued from page 110)



## NEW PARIS PLOOKS

The French and Italian ready-to-wear collections for Autumn 1972! Full of news, nuances, individual touches, details—the sorts of things that turn corners for fashion....The big report is coming in August 15 Vogue. But just to tempt you—here, Vogue's point of view in a notebook of quick snaps and comments assembled with flash and esprit by Vogue's European correspondent MARY RUSSELL.

New Looks from TTALY

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# Konsy

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DID A
GREAT
GROUP OF
"BASEBALL
"BASEBALL
"BLOUSOPS"

WONDER FUL WERSIZED Barets

Pote:

Most spertswear these had hats. these Bio and deep to the cyclinows — or herets, or knit hats.



Saint Laurents weide-Shouldered helted "houson rote: always the werm knitted hat and gloves

Ungano's Juleack puedle "Blo moon"



JAP DIDTHIS FISTS IN POCKETS BLOUSON -BIG BIG WHITE HAT -MUFFLED NECK



Miss Dior's (philippe Duilsourgé SOFT WHITE Sation) Evening "Blouson" and Wide easy pants...

FOR FALL AND WINTER 1972 YOU HAVE TO HAVE A GREAT RAINCOAT TO TURN AROUND IN .... (LOTS)



From St. Jawrelut



with matching canvas

pants...



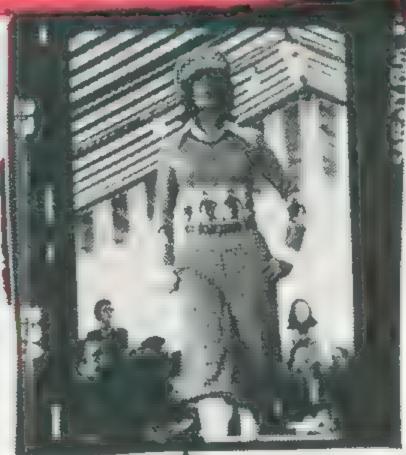
BACK
INTEREST

Im valentino Choppedolf. new Awealer life.

## The WAY OF Sweaters at:



AS SOFT NUBBY PANTS



Daniel Hechteri Little men marching across arms trummy-Checked cap goefing Knickow

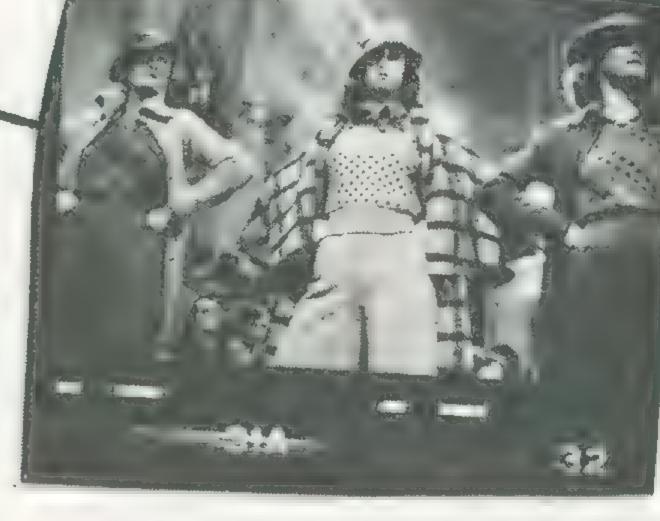


how about ?
Autorit?
Laurent?
Saint Laurent?



Dong drink af evening bullover bult at YSL

## AND Here comes Misson!



The USUAL Great HIXINGS



Sonia Rykiel & Sonia Rykiel & White sweater stripped in Islack - Pote: Warm Wack - Rnit gloves &

SONIA'S SEE-THROUGH



BLACK LUREX KUIT

> YSL Lurex +



YSL'S sweatersand skuts





## SAWI & C.



and dresses





breach leather halter

BLACK LEATHER IS New ... SOFT ... MOT TOUGH!

alentino's great group with hands in pockels grand par Dureaters!

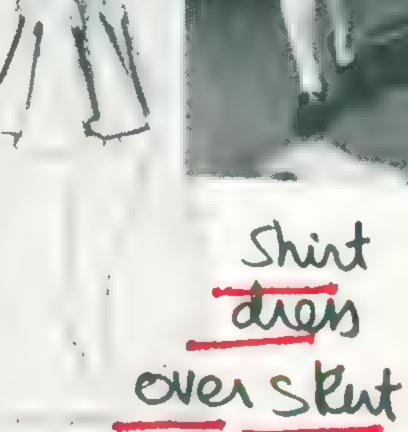
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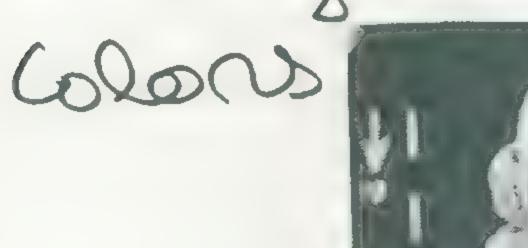


Notiger ov cat have!



Lagerfeld ag Chloë

at Valentino: Big and hood

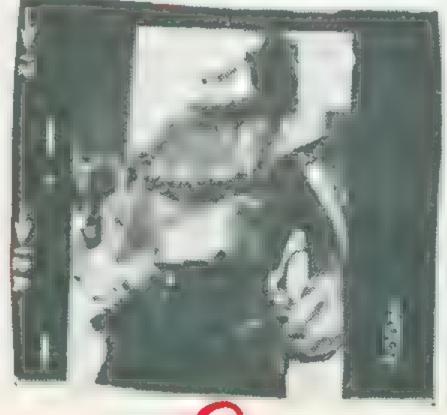


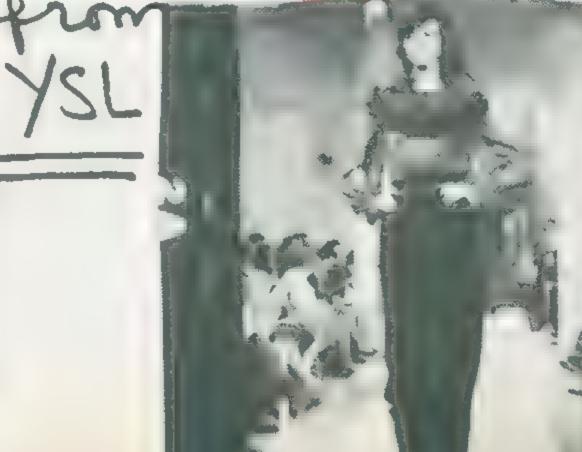
ISL's Knitted hat goes with all the

Delicious evening seach is hanthracite lurer



+ everywhere





## PEOPLE ARE TALKING ABOUT

... The extraordinary new American exuberance—in spite of the campaign for the Presidency, the downed dollar, and TV summer retreads—the feeling that things may turn out after all.



ABOUT ... THE OTHER,

A TIGHT LITTLE TALE

OFTERROR WITHTWO

SEEMINGLY ORDINARY

KIDS, TWINS, MARTIN

AND CHRIS UDVARN-

OKY, ABOVE, SCARING THEMSELVES
AND THE AUDIENCE—THE BEST SHOCKER SINCE WHAT EVER HAPPENED TO
BABY JANE?

PEOPLE ARE TALKING ABOUT . . . Psychosomatics: How Your Emotions Can Damage Your Health, a medical book with every symptom you could hope to have, by Howard R. and Martha E. Lewis. The authors link rheumatoid arthritis with emotional martyrdom, hypertension with being compliant but resentful of burdens. . . . NINA SIMONE, with her blazing singing style, July 7, at the Newport Jazz Festival—New York. . . . The lithographs and aquatints by Mark Tobey, the West Coast artist with his eye on the Orient, delicate, shimmering, at the Los Angeles County Museum of Art, opening July 18.

PEOPLE ARE TALKING ABOU! ... Janis Joplin and her posthumous album JOPLIN IN CONCERT, pieced together from tapes, the raw, ferocious sound of a woman who knew too well. Dead only a year and a half, Janis Joplin has the presence of a Bessie Smith, a talisman of something irretrievably lost. ... THAT CHAMPIONSHIP SEASON, by Jason Miller, a New York hit because of that enduring inexplicable metaphor that links American life with sports.



PEOPLE ARE TALKING ABOUT...ALAN BATES, right, the tough-soft British actor, who makes a grim brilliant comedy of the film A Day in the Death of Joe Egg, about a couple with a retarded child. Bates brings his London stage hit Butley to Broadway in the fall.... Stacy Keach, Colleen Dewhurst, and James Earl



Jones, each an embattled fortress, in the magnificent Central Park production of Hamlet given by the New York Shakespeare Festival. . . . The new T-shaped IUD soon to be approved by the American Medical Association; until then it's one of the hottest items for summer smuggling. . . . In Paris, the exhibition of paintings by the seventeenth-century French painter GEORGES DE LA TOUR: surprisingly, the first of his work at the Orangerie des Tuileries, the paintings so fragile they will probably not be seen together again—paintings of overwhelming compassion touched with a beautiful inwardness, the most characteristic "night paintings" lit by a single candle, the faces flooded with serene light.

PEOPLE ARE TALKING ABOUT ...
LYNN FONTANNE, THE GREAT AMERICAN ACTRESS, AND HER REPLY
WHEN ASKED IF SHE'D EVER
THOUGHT ABOUT DIVORCE IN
HER FIFTY YEARS OF MARRIAGE
TO ALFRED LUNT: "DIVORCE,
NEVER. MURDER, YES."



PEOPLE ARE TALK-ING ABOUT . . . The actor ROBERT REDFORD, left, in The Candidate, a film about a man running, surprisingly enough, for the Senate, a good guy at the mercy of the big-time politicos. Did Redford pick up some tips from his best friend, John V. Lindsay, New York City's

mayor and ex-Presidential candidate? . . . The Bridge, a passionate big novel by H. L. Mountzoures about a Greek-American family and a young boy who finds himself in the twisted skein of his family; haunting.

PEOPLE ARE TALKING ABOUT ... The discovery by a generation of first-time voters of classical political ploys, including the boatered hippies who stand outside American Express in Paris and Rome handing out campaign buttons and pamphlets to passing American tourists.



## Dee Grant

WHO PLAYS ON FILM
PORTNOY'S NOTORIOUS MOTHER,
THE CAUSE
OF HIS COMPLAINT

Lee Grant has her way with impossible women, playing impossible parts with a devastating, hilarious accuracy. Now, she is Mrs. Portnoy, aging, in the film Portnoy's Complaint, from thirty to sixty, the long-suffering mother of Alexander Portnoy, the non-hero of Philip Roth's best-selling novel about growing up Jewish. Forty-one, with reddish hair and a rich, throaty voice, Lee Grant has just finished her run in Neil Simon's Broadway hit comedy The Prisoner of Second Avenue, in which she played the wife of a victim of the current recession who goes slightly mad. Born in New York, a star at eighteen, Lee Grant has had a rather interestingly schizophrenic career: the serious parts—like the shoplifter in the play Detective Story a long time ago—bring her the praise; and the funny parts—like the stand-up, fall-down alcoholic mother in the film The Landlord—bring her the audience. About Sophie Portnoy, she said, "God, deliver us from mothers. Except me. I'm a great mother."



#### Thirty-six, very much his own man, improbably virile, gloriously accessible, and crazy about women-veteran of stage, screen, and centerfold



TALKS ABOUT WOMEN, LOVE, AND SEX BY AMY KENEDY

yan Cannon is waiting in the bedroom; Morris, The 9-Lives Cat, in his first movie role, is slinking under the chromeand-glass table; and Burt Reynolds, a whole new breed of American male and a star before the release of Deliverance, his first real part after fifteen years of bad television and movies, is giving his rap. For his role in Shamus, Reynolds is wrapped in a funky old raincoat—the suntan is false, but the big, self-mocking laugh is not. Burt Reynolds is on top of the world, shooting a comedy-thriller in a New York penthouse.

selves too seriously about ten years ago

"American men started taking them-

with all the gas about masculinity. The first time I went on The Merv Griffin Show, Griffin started asking me all those ballsy leading-man questions. It cracked me up, but then I realized he was serious.

"All men get trapped by the masculinity thing. I did the nude centerfold in Cosmopolitan as a big practical joke, to set things straight. I think most women understood it, but it also misfired with some. When I was in Chicago in The Rainmaker, a woman in the audience shouted, 'Take it off.' 'You take it off,' I answered. It brought down the house, and then I said, 'It's nice to be important, but it's more important to be nice.' ''

The makeup man moves in with Reynolds' lunch: bluefish, salad, and a vodka years for this recognition. I got used to people's reaching past me at restaurants for someone else's autograph and then asking me who I was. People talk a lot about their sensitivity, but what they really mean is that they get their feelings hurt. The actress who pouts about her sensitivity and yells at her hairdresser is not sensitive.

"We're in a great period of honesty about feelings. I learned a lot about that when I was doing The Tonight Show. The talk shows look easy, but the camera has a way of getting right inside people. Television has destroyed a lot of the old sham: the actor who drops his voice three octaves to plug his new movie or the actress who struggles for an hour to get back at the one-liner that has been dropped on her. Maybe television has made us aware that there isn't time to be dishonest about who we are and what we want."

script girl steps up with the dialogue for the next take. Reynolds runs through his lines. Because the dialogue has been printed out with a ball-point pen, it is difficult to follow. Reynolds makes it through, reassures the girl, gets back to his drink.

"A big part of the myth right now is the younger woman. The biggest dude in Hollywood with his long hair and Italian clothes has a young chick. I like older women. Most women don't really get their heads together until they're thirty-five."

The makeup man, who's been standing by, moves in to check Reynolds' hair. They are obviously great friends. "Tell her," he says to Reynolds, "the story about your father and the gun."

"I have this ranch in Florida, and one day my father and I were shooting this big gun—a 48 magnum—that someone had given me. It had a terrific recoil. I shot it, and suddenly I realized the kick had cut my face—a scratch, really. I started going on about it. My father couldn't take it. 'Get over there, you candy-assed little prick, and shoot the gun.' He was right. Hollywood had gotten to me.

he man's-man image is only skin-deep. That number 3 virile look I used in the last take doesn't cut ice with women. James Dickey, the poet who wrote the best seller that Deliverance was taken from, would come to the set with a bow and arrows slung and tonic. "I've been waiting for fifteen over his shoulder. He had this big thing about telling women about his canoe; but when he read them a poem, that was when he really got to them, brought tears to their eyes. Women simply aren't impressed with masculinity. Men usually treat them either as a sex object or as another man.

"If I tell a woman, 'I get high on sunsets,' it's corny, but she knows what I mean. It's that I'm trying to share what's inside. It's easy for a guy to be physical—to do the sports bit. But you can't fake feeling.

"Men say all the time, "I don't trust women.' How are women supposed to prove themselves trustworthy? Women are fed a lot of meaningless information about the man's world that is supposed to impress them. Men don't listen to women. They wait to say how wonderful they themselves are, to brag about themselves. No wonder women are uneasy with men.

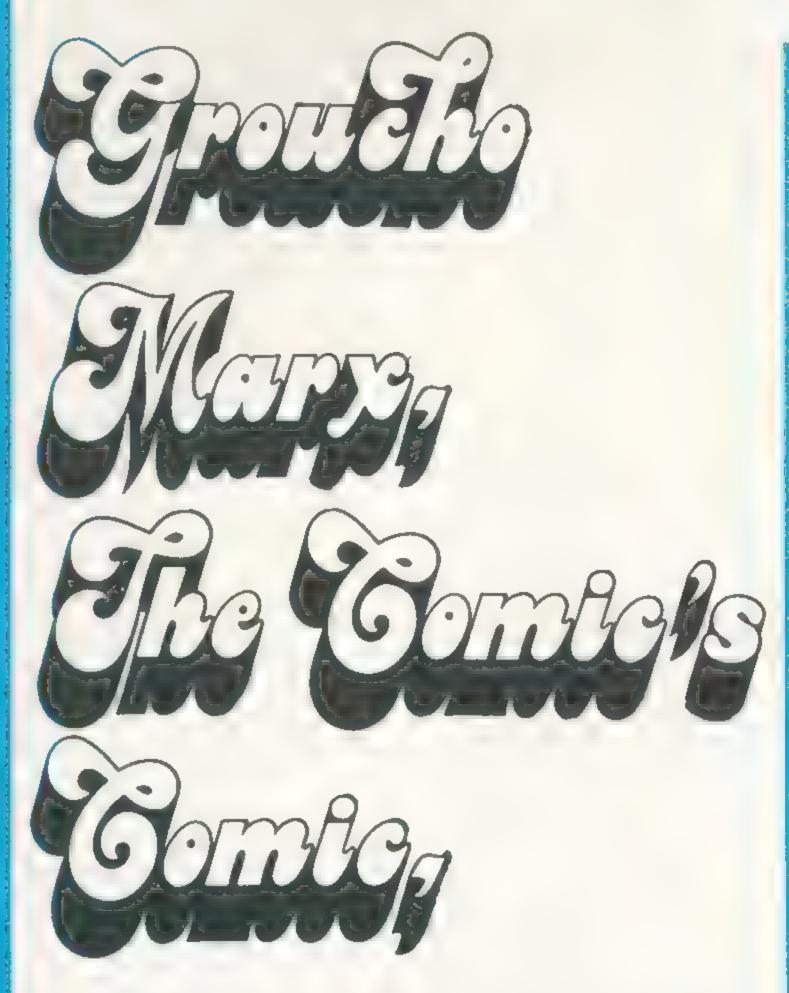
"The real problem between men and women is that everyone is trying so desperately to find out what your act is. Like the Hollywood actor bit: 'Are you ménage à trois or "whips"? There's no attempt to discover what's in your head.

"Really young women want to take such shortcuts. Anticipation—and I don't mean just sexually—is one of the most important parts of a relationship. I'm a terrible romanticist, and I guess I'm still a sucker for the face across the crowded room. But I don't want it to happen all at once.

"That's what young girls don't understand about being with men that older women do. The big thing now, with girls trying to gross-out men, is not where it's at. It's still the same old story of 'whore in bed but lady (Continued on page 111)

Burt Reynolds, left, with his self-mocking laugh and dangerous grin, is the newest, biggest star in Hollywood, the first American actor in years to have real sex appeal. His nude centerfold, his bit part as a spermatozoan in Everything You Always Wanted to Know About Sex. . . , and a socko performance in Deliverance—the film, not yet released, from James Dickey's best-selling novel—have surrounded him with controversy. What do womanizers Burt Reynolds and Groucho Marx, on the following two pages, have in common? Wine, women, song? No. Cigars.

## An intimate conversation on his favorite subject between the man who invented the leer and his very private secretary



HAS THE LAST WORD
ABOUT WOMEN,
MAYBE

BY ERIN FLEMING



ROUCHO: Well, here I am, babe. What do you want to talk about?



RIN: First, let's talk about women. Is there a particular kind of woman you could specify as the type you "go for"?

G: Well, I guess I go for the customary attributes that every man admires in a woman: pretty face, nice figure. The most important thing, though—and it took me a long time to learn this—the most important thing in a woman is intelligence. If a woman is smart, she knows how to look good. I like a woman to be an interesting conversationalist and a good listener—that's because I never stop talking.

E: Anything else?

G: If a woman cares about a man, about his well-being; if she has a genuine concern for him, affection, like I sometimes think you have for me, well, then she can get away with murder in the other areas.

E: Is there anything a woman shouldn't do?

G: Yes, she shouldn't smoke or drink in

the way, I'd love an Old Fashioned right now. You know, women usually like men better than they like other women. Men should like women, too, but a lot of men are scared of women. Most men would rather talk to another man about a woman than actually talk to the woman he's talking about. Strange, isn't it? Of course, men can also talk to each other about baseball, should the subject of women exhaust itself; maybe that has something to do with it.

I'm very happy women are the way they are.

E: What way is that?

G: I mean, they're interesting. Their whole viewpoint is completely different from a man's. They see things differently.

E: Give me an example.

G: I did this afternoon. We were walking down the street and you were looking in every shopwindow. The average man doesn't do that. It would never occur to him. Clothes are very important to a woman. I was delighted that it was Sunday and the stores were closed so you couldn't buy anything.

E: Come on, now. You enjoyed it just as much as I did. Don't you care if a woman is well dressed?

G: Yes, but later, if she takes her clothes off, then you've triumphed.

E: No, really, tell me.

G: I think there are degrees of being well dressed. I don't know anything about fashion, but I know what looks good on a woman. Maybe that's why so many of the top couturiers are men.

E: Do you think women should follow fashion?

: Sure, if it makes them happy. Men want to be comfortable. Women want to be admired.

Suppose a woman went to a party and there was another woman there in exactly the same dress. They would both be devastated. A man wouldn't care if there were eight million other fellows all wearing the same suit of clothes. At least, I wouldn't care. Not unless eight million of us were in the same suit together. That would be uncomfortable.

Women are strange creatures. It's part of their charm. I'm not a religious man; I don't subscribe to any organized re-

ligion. But there must be a God to have thought up women. They are the most remarkable invention ever conceived. There is nothing better than a woman. Say. Maybe God is a woman. That might explain a few things I've been pondering for years.

C: Have you had great success with women? When you were young, were you actually the great lover and skirt-chaser you played in the Marx Brothers movies?

I'm not a total fossil yet, you know. Was I a great lover? No, that was my brother Chico. Women were fascinated by Chico. I used to think it was because he played the piano—women really go for that. But now I think it was something in his eyes. Women can sense if a man is really sexy just by looking in his eyes. Chico had a lotta dames hanging around all the time.

E: Do you have any thoughts about Women's Liberation?

G: I approve of it. I think if a woman is doing the same job as a man, and just as well, she should get the same salary. I think women should have equal chances for big executive jobs. The way the population is increasing they can't all stay home and have babies, and I hear quite a few of them don't want to do that anymore, which is fine with me. I don't want to either.

E: You know, Women's Lib is against alimony.

G: I can't agree with that. I think each divorce is different. If a couple have been married for a long time and she's been reasonably good to him, I think the woman is entitled to a large chunk of the money they have saved over the years. Frequently, marriage gets in the way of love; and a couple has to get a divorce before they can get up enough courage to love again.

E: Do you think (Continued on page 111)

Groucho Marx, right, eighty-one, vaudeville alum, returns—puffing his cigar and throwing jokes out the side of his mouth, the master of the wisecrack. As popular now as he was at the top of his career in the 'thirties, Groucho Marx is one of the new-old stars of the film mania among the young who fill rerun houses across the country. The New York performance of his touring one-man show, "An Evening with Groucho," is now an album, alive with laughs. Said Groucho, "Sex, for me, is not an obsession, it's a talent."





# SEVV-IT-YOURSELF the new pale, soft clothes for fall

in Vogue Patterns

f you had everything
Lauren Hutton wears on
these eight pages, you'd
have almost all the clothes
you're going to need this
season. And all the news
—the pale colors, soft
textures, cozy silhouettes
—all the ease in fashion
today. . . . If you sew, you
are in big luck!

#### The look.

The short, soft white coat, left—a wide swing over palest grey pants and shirt-tunic. We added the extra softness of white angora—turtleneck pullover, pull-down cap. Coat, of velvety wool and mohair; tunic and pants, of worsted poplin: Vogue Pattern 2747 by Dior. Of Anglo Fabrics (Woolmark fabric), at Bloomingdale's; Halle's-Cleveland; Joseph Horne; Sakowitz.

#### KLEIBACKER

TIPS:

"The hang-up is the setin sleeve; work on the
outside. Don't fiddle
inside—you'll get too
much puff.... Press out
excess bulk before you
set in the sleeve, using
a steam iron and damp
cloth over a sleeveboard and 'ham.'...
For a beautiful roll of
collar, cut the hymo [collar lining] on the bias."

#### CHARLES KLEIBACKER, AN EXPERT DESIGNER, TELLS WHAT IT TAKES

If you are satisfied with shoulders that bunch and buckle, with necklines that gap when you sit, bust darts that end in dents, you can probably make a dress in 90 minutes and wear it on the 91st. . . . On the other hand, if you want clothes that say "splendid madeat-home" rather than "tacky homemade," then, I feel, patience is the answer. Patience in fit. Patience in acres of hand-basting, hand-finishing, and putting in zippers by hand. Patience in slip-basting set-in sleeves from the right side of the garment. Cutting and sewing and fitting, at home or in a workroom like mine, is not a matter of miracles. It is a thinking process, a common-sense approach, an analysis of female anatomy, an engineering job.

Think it out. Raise, raise, raise that set-in sleeve. Get it close under the arm. Not only is the look more cleanly beautiful, movement is easy.

Common sense. We move our arms all day—more often than not, in front of us. Meaning: we are expanding across the back. Give a garment ease of movement across the back.

Female anatomy. It indents at the waist, goes out at the hip and bust. Think of where you need to take in, to let out; how you are going to achieve an unlumpy line in between—in other words, darts and hold-ins. Engineering. Absolute, perfect fit has got to be done on the human body. Pin, baste, release, take in, rip, pick up, hold. Engineer that fabric until it becomes a part of your body.

Don't expect pattern companies to custom-fit you. You must do that. In my home-sewing clinics, I've been telling audiences across the country: do not follow a pattern slavishly—almost all of us have body irregularities—go that step further. When possible, leave more than that %-inch seam allowance . . . just in case.

Fit before you machine stitch. Press out hold-ins before you (Continued)



#### The look.

The chopped cardigan coat, the pale coloring, above—ivory jersey, easy as a sweater over matching pants and short-sleeve ribbed pull. We added more paleness, more texture—a heathery-beige cashmere turtleneck and squooshy beret. Ivory coat, pants, pull: Vogue Pattern 2746 by Valentino. Of Jasco Fabrics worsted jersey knitted in America, at Altman's; Sakowitz. All accessories, next to last page. All pattern details, page 114.

#### KLEIBACKER

TIPS

"To keep the drop shoulder from drooping, put in a slight pad. . . . With no-collar cardigans, avoid a gap between neckline and throat.

Raise neckline higher than pattern indicates—when fitting, pin it, put in shirring thread, press it out, then stitch in the facing. . . . Hints for jersey: stretch seams as you stitch under the machine—press seams closed, then open to get out the pull. If jersey is too tricky, try a firmer wool—crêpe or gabardine."

Beauty tip: Makeup that makes the most of pales—a little tawniness for the face; lip color with a good, deep shine to it. Lauren, opposite, wears Liquid Revenescence Moisture Glow in Bronze; Corking Peach lip gloss. Both, Charles of the Ritz.

## S EW-IT-YOURSELF WITH VOGUE PATTERNS

(Continued) stitch on facings. Do more hand-basting. Sit in a garment before machine stitching—is there enough skirt room? when your shoulders are relaxed, is that neckline gapping? are there bunchy fabric rolls from the waistline up (these could be construed as you)?

In these pages, Vogue shows you clothes that are superb fashion. And that is the final key-after patience and fit: Fashion. Yet, the pale tones give me goose bumps. Two ways. First: the sheer beauty of white, ivory, pale greys, and beiges. Second: the care needed to do pale clothes. When we receive an order for a white dress, the workroom groans. They know the extra effort it takes to keep white impeccably white-the constant washing of hands, the cleaning fluid nearby should a speck of dust settle, the hand-basting with light-colored threads only, the use of new needles for both machine and hand-work. . . . Just the same, sewing at home has its rewards. With the best fabrics and notions available to you and ideas from the top designers in the world, you have the incentive to go that step further-patiently cutting, sewing, fitting, pressing. Your pot of gold? Marvelous, individual clothes . . . wearing them time after time with ease and comfort and grace . . . being yourself. That is the point of fashion.

THE PALE SUEDE CARDIGAN FOR PANTS

The Look: This page, the long suède cardigan coat in ivory—all the ease and room you want over everything (we put it over a bone turtleneck, grey flannel pants). Don't let the idea of suède throw you. This is Ultra Suède, the new man-made kind that looks, feels—and sews—like the real thing, but dry-cleans like cloth. Coat: Vogue Pattern 8200. Skinner fabric from Springs Mills, of polyester and polyurethane. Blooming-dale's; Jordan Marsh, Boston; Hudson's; Sakowitz.

to sewing suède. First, a thicker machine needle—number 14 (for heavier leather, number 16). When stitching, use a longer stitch—7 or 10 to the inch. Suède is difficult to press—use a thicker damp cloth; put paper under the seams—strips of manilla envelopes are perfect . . . Cut all one way! . . . Secure thread ends by tying. To get that clean sharp corner at the neck, punch out the shape with the ball-end of a seam ripper. On the outside, pull gently with a fine needle to square off everything."

THE CHOPPED FUR TOP FOR PANTS

The Look: Far right, the coziest little jacket in off-white fake shearling.

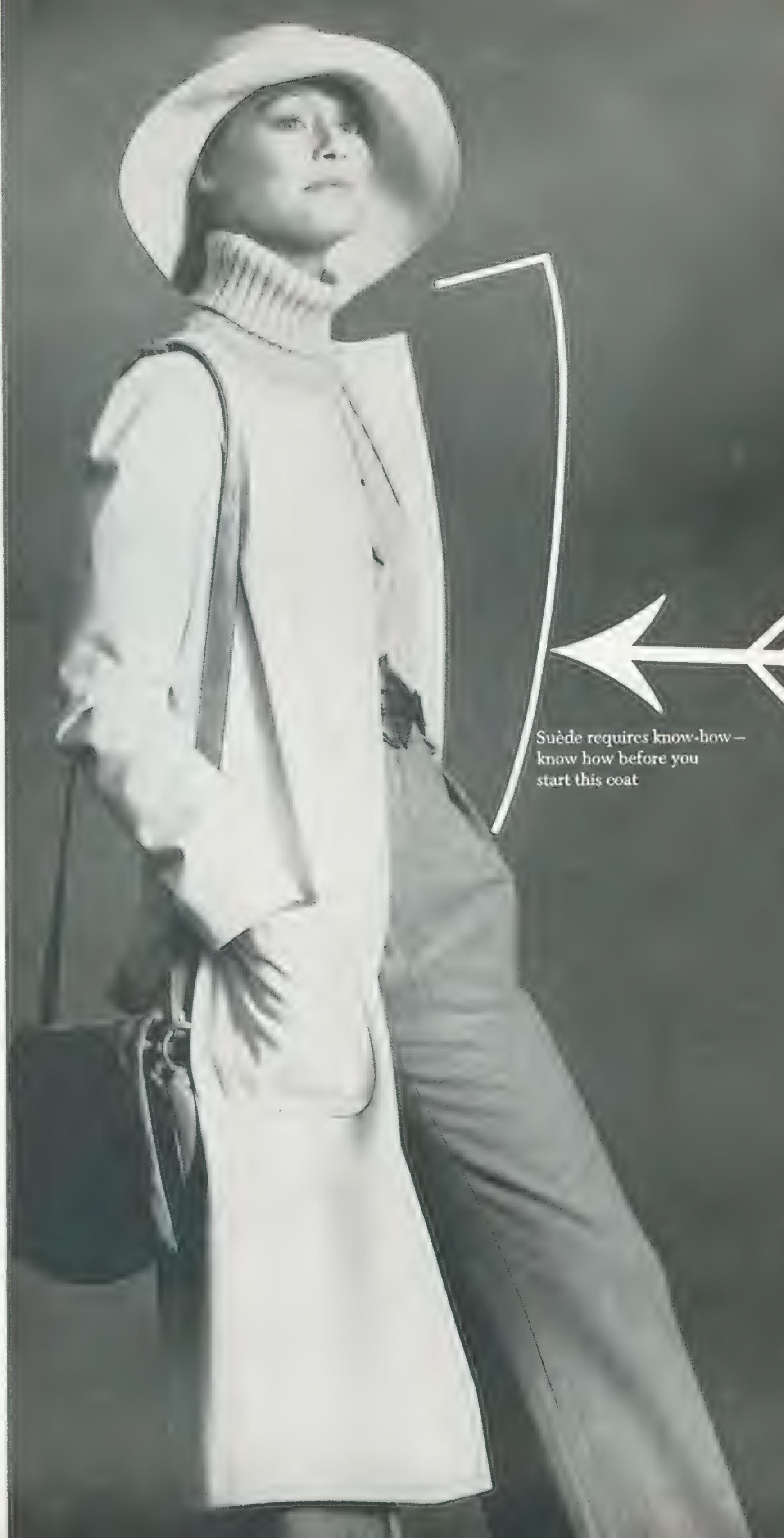
We've tied it over creamy corduroys, added a tattersall shirt, white angora turtleneck, sweatery white cap. Jacket: Vogue Pattern 2582:

Dacron by Borg Textiles. Altman's.

Pants: Vogue Pattern 2746; Crompton cotton corduroy. Bloomingdale's. All accessories, next to last page. Pattern details, page 114.

KLEIBACKER SAYS: "Before you stitch the shoulder and sleeve, try the jacket on and take a good look. You want a straight, square shoulder and high armhole. This may mean raising the side seam higher than pattern directions. Work set-in sleeves from the outside. . . . For the sash [we added this], cut material on the bias—this gives a nice rolled look. Re: bias sewing—stretch the fabric for all it's worth when stitching—you'll be able to twist it any way you like."

PENN

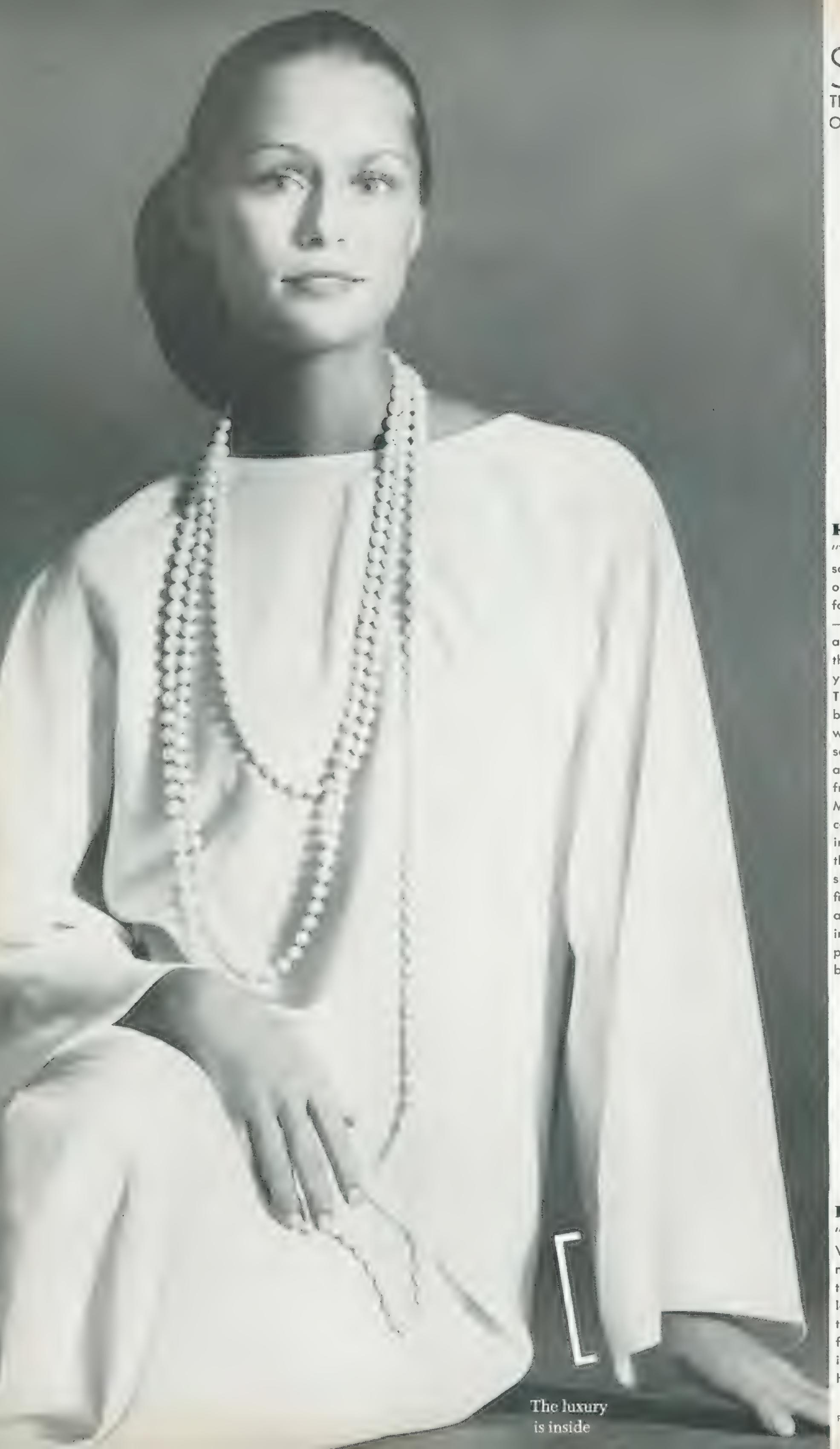












SEW-IT-YOURSELF
WITH VOGUE PATTERNS
THE SHEER LUXURY
OF IVORY WOOL

made of the sheerest possible
wool—in the purest shade
of ivory—evening pyjamas that
will take all your dressmaking
skills to make. But think
of the effect when you're
finished! Vogue Pattern 2731
by Irene Galitzine, in Bellaine
Woolmark fabric. At Altman's.
Coif, François of Kenneth.

#### KLEIBACKER SAYS:

"This is a real 'couture' pattern, so remember you'll need lots of patience. Be sure to get the fabric entirely flat when cutting —use the floor if you have to after dusting and cleaning it thoroughly. Remember, you're working with white. The 'must' that will make the backless waistline cling to you while the front flows free, is this: sew a strip of bias seam-tape along the back waist seam from side seam to side seam. Make seam-tape long enough to continue around in front and end in a hook-and-eye fastener. Leave this front portion free. When you slip into the finished pyjama, you first fasten this little inside 'belt' around your waist, hooking it in front. The result is that the pyjama will cling to you in back, but the front will be loose."

a lovely slip of a caftan in ivory sheer wool—as simple as it can be—it is, in fact, a Very Easy Very Vogue Pattern, 8305, in Bellaine Woolmark fabric. Altman's.

Coiffure by Alan Lewis.
Pattern details, page 114.
Accessories, next to last page.

#### **KLEIBACKER SAYS:**

"Because this is a Very Easy
Very Vogue pattern, you could
make it in a snap. But if you want
to give it the finish—the luxurious
look, say, of a Halston caftan—
take time with the inside. Put in
facings of self fabric, at least five
inches deep and same flare, in the
hem and the hems of the sleeves."

#### do you teel doctor's reassurance that the abordoes not feel guilty; he simply feels Guilt roams tion was not her fault but had like a harsh, ill. This sense of guilt expresses itbeen performed on strictly medical self only as a resistance to recovery ruthless prosecutor

who gives us no rest until the "ill deed" has been avenged. One of man's most painful emotions, guilt grows out of a clash between inner aggression and a fear of discovery with dreaded consequences. The ensuing tensions demand relief which, because of our Western or Judeo-Christian concept of morality, can come only through punishment or restitution.

Guilt is a complex problem, indeed-insidious because it operates on two levels. Like the seven-eighths of the iceberg that is submerged, the greater part of guilt is hidden in the unconscious and there exerts its pressure.

Because of its greatly unconscious nature, we may seem to go our jolly ways without any inkling of what may be causing the inner turmoil due to guilt. But actually, we do not get away scot-free. Rationally we may deny the existence of guilt, but our systems react to it in various ways determined by our previous conditioning. Its effect on emotional levels may appear as anxiety, states of withdrawal, confusion, or depression. And on physical levels we may have aches and pains, fatigue, neuralgia, gastrointestinal or cardiovascular disturbances, and other symptoms of inner conflict. Patients who cannot make peace with themselves often make the round of specialists and end up in a psychiatrist's office. Most of these patients, when asked about guilt, give an almost stereotyped answer: "Why should I feel guilty? . . . I haven't done anything wrong. . . . "

The famous cure of the young woman who was paralyzed and who, once she had been made aware of her unconscious guilt, could walk again led Freud to a further study of this extraordinary phenomenon: namely, the conscious unawareness of pitiless, unconscious self-punishment because of guilt. This is what he eventually wrote about the problem: "As far as the patient is concerned this sense of guilt is dumb; it does not tell him he is guilty; he

which is extremely difficult to overcome."

Every doctor who has had any experience with the sense of guilt cannot help but agree; as long as a patient feels an often compulsive need to chastise himself he will resist recovery.

One patient of mine represents an almost classic case of self-punishment because of guilt. This young woman-let us call her Jane-was thirty-three years old, married, with two children, when she came to see me. She had a long history of various illnesses that began after her second child was born when she was twenty-three. A year later, she had an appendectomy while she was pregnant. During that operation, her doctor performed an abortion, because she "could not have carried the child throughout pregnancy."

Almost immediately after this disclosure, Jane sank into a deep depression and suffered what her doctor called a nervous breakdown. He referred her to a psychiatrist to whom she went for several months but she improved only slightly. "Perhaps it wasn't his fault," she said. "I really never believed in psychiatry. He said I resisted, but I was brought up with the belief that one must work things out by oneself."

After that, Jane struggled along without ever regaining her earlier well-being. Besides feeling blue most of the time and being easily depressed, she suffered a variety of physical illnesses. She had a duodenal ulcer and, after her stomach was cured, she developed allergies and had skin disorders and bladder trouble. She saw at least one psychiatrist and a number of specialists, sometimes several at the same time because new symptoms continued to appear. For over a year she was plagued by facial neuralgia, but most of the time she felt dizzy, had a nervous inner trembling, a ringing in her ears, and recurring states of fatigue. "Finally," she said, "I began to accept my first psychiatrist's opinion that I had not gotten over my guilt about the abortion." Her grounds did not alleviate the punitive power of guilt.

#### the essence of guilt

In order to understand the burden of guilt we must understand its origin within the framework of the human mind. According to psychoanalytic theory, the part of the mind that forms our conscience and later on becomes unconscious is called the superego. This agency begins to form in infancy in a day-by-day process of identification with the idealized images of all the people who represent power and protection, especially the child's parents or parent-substitutes. The heretofore blank brain of the child imprints every detailed attitude, the ethics, standards, and values of his paragons of strength and virtue. Their demands or wishes, their fears or prejudices, their traits, attitudes, or feelings are absorbed and woven into a pattern that becomes the child's own personality. The fact that all standards and the distinction between good and evil develop at a time when a child has no critical sense nor any discerning power of reason may explain the anachronistic and often unrealistic early value judgments and the interpretation of morality that form a person's conscience.

A child's conscience is believed by some child psychiatrists to develop in the second quarter of the first year. Other studies speak of two phases. The first-up to age four-is the period during which a child learns the good habits of cleanliness, obedience, etc. This is also the time when a child is greatly motivated to be "good" because of his need for approval and will therefore abstain from being "bad" in order to avoid rejection and the pain of guilt. The second phase, from age four on, lasts throughout life. In this phase our sense of morality evolves, and we learn the difference between what is right and what is wrong. What is wrong demands punishment that differs in each case according to the severity of the person's superego.

The superego rules with an iron hand. It contains the uncompromising, relentless, often rigid, readily punitive, and critical part of the self. It sits in judgment, all the time, over both the conscious intelligent self-the ego-and the deeper, instinctual self that contains the sum of our raw, animalistic needs-the id. Both id and superego are unconscious, and it is this quality that creates-in the conscious self-the difficulty of recognizing the battle between the two, but there is an immediate, automatic response to any de facto transgression, and that response is guilt.

In the case of my patient Jane, the scolding power of her sense of guilt did not ease. At the time she came to see me she had undergone another operation, this time for the removal of one ovary because of a cyst. Her unforgiving sense of guilt evidently demanded she pay for her misdeed with part of her body.

Actually, there was initial relief after her second operation. However, a year or so later, she developed new complaints-unbearable tension, anxiety, restlessness, and an inability to concentrate. Though she appeared to be friendly during our first few meetings, she was resistant to any deep probing and, because she was seriously troubled, we agreed on an experimental use of sodium pentothal, the "Truth Serum." Not much digging was necessary to elicit her admission that she was having an extramarital affair. She exclaimed "I know it's wrong and the guilt just kills me." Later on, after the effect of the drug had worn off and I asked her why she had not mentioned her sexual involvement, she said in a flippant tone of voice, obviously to cover her deep embarrassment: "I didn't think it was that important. . . I thought I had outgrown my old hang-up about sex." Clearly, denial did not save her from making herself phys-



# the dangers . . . the cure the warning signals . . . the cure BY ARNOLD A. HUTSCHNECKER, M. D.

ically ill again because of her guilt.

The interplay of sex and guilt is unending. And the self-destructiveness of patients who suffer guilt as a result of some sexual transgression goes on and on. This punitive power goes back to our earliest conditioning when most of us learn that bad thoughts are just as wrong as bad deeds. As a result, children who have bad thoughts feel guilty and often feel compelled to do "bad" things in order to be punished so that they can expiate their guilt.

Sometimes it's not easy to convince patients that in psychology doctors are not judgmental and that what is called bad behavior applies solely to a destructive act or to violation of the law in a world of reality and does not apply to "wicked" thoughts or devilish fantasies or dreams of violence. Yet they produce unconscious guilt, and manifold are the ways in which people unknowingly punish themselves—by having accidents, illnesses, by failing in work or in social situations.

In spite of all that has been written lately about sex, most people don't seem to have achieved a real sense of freedom or the ability to shake off their puritanical conditioning. Too deeply ingrained in their minds is the lesson that sex is lewd, dirty, and wicked. And people may suffer either way-by repressing sex or by acting it out. Sexual inadequacy, frigidity, impotence are only some of the problems caused by repression due to guilt, and masturbation is the nemesis of almost every adolescent. Even the kids of today who, to the horror of their parents, live together openly in sexual partnerships are often not altogether free from guilt in spite of their blasé attitude.

The punishment varies. Guilt turns some people into martyrs, and they torture not only themselves but also their family and friends. Others feel so unworthy that they cannot allow themselves joy. People who feel they don't deserve the good life often set up traps for self-defeat. They may lose money, they may be "careless" with their jewelry or with their purses to a point where an experienced thief can easily spot a

woman who has unconsciously set herself up as an easy target. A highly intelligent man, the senior partner of a great law firm, "forgot" a letter from his mistress which he left on his night table at home. His wife found it and threatened him with divorce.

## how to recognize guilt

There is a semi-conscious awareness of guilt if we care to listen to the whisper from within that we have done something wrong. Let us say that there is an argument between a husband and wife over the breakfast table and the husband leaves the house in a state of high irritation. The wife may develop feelings of apprehension and even scold herself for having been unfair or too demanding. She may then begin to worry that his anger perhaps will cause him to suffer another chestpain attack or a stomach upset. Her anxiety may increase and give her no rest until she calls his office to be reassured. Pride may prevent her from making an outright apology, but guilt prompted her to make the phone call.

Years ago, a Broadway play depicted a daydreaming young woman who suddenly panicked; she imagined that something terrible had happened to her mother and felt compelled to telephone her long-distance. The searchlight then moved to the other side of the stage, showing her mother's house. . . . The phone rings. The mother, lying on a chaise longue, appears almost annoyed by being interrupted while reading an exciting sex novel and chewing candy with relish. . . . The daughter's acute anxiety had been triggered by her own guilt.

This is another common example: A child is seriously ill. The mother is stricken by fear that the child may die. She suffers torturous anxiety as well as enormous unconscious guilt. And, as is often the case, the mother may be rate herself, thinking "if I had given the child more love or done this or that, all this would not have happened."

Still another illustration, not rare these days, is the shock, despair, and guilt in parents when they discover that one of their teen-age children has been found taking an addictive drug.

Kaleidoscopic are the life situations that cause us feelings of guiltan accident or the death of someone close to us or a disaster of some sort which we think we could have prevented had we paid more attention to the need of the afflicted person. In many cases, we probably could recognize the sense of guilt without a doctor's help if we would not dismiss it or brush over a fateful incident without further thought. And many times we can help ourselves, once we discover feelings of guilt, by questioning whether we have really failed someone or whether the guilt that causes anxiety is not a neurotic overreaction due to our own character structure.

Beyond the guilt in interpersonal relationships, we have situations that touch on our social conscience. It has been said that there is a little bit of petty larceny in everyone, as expressed, for instance, in the proverb, "Stolen waters are sweet, and bread eaten in secret is pleasant."

A complex society produces various forms and degrees of discontent and inner rebellion. They, in turn, may cause compulsive acts such as shoplifting, cheating, stealing, or perhaps the extravagance of a woman who wishes to punish her husband. All of these negative attitudes can eventually lead to some form of self-punishment, and when we hear someone ask in seeming innocence "What have I done to deserve this?" we can assume that this person already has a semi-awareness of inner guilt.

## how to overcome guilt

Most people know how to handle their guilt—that is, the part they are conscious of. But what about the unconscious guilt? Freud, speaking about guilt, pointed out that "Different religions have never overlooked the part played by the sense of guilt in civilization. What is more, they have come forward with a claim . . . 'to save mankind from this sense of guilt, which they call sin.'"

Some years ago, one of my patients, a man high up in the hierarchy of the Catholic church, was taking a rather large number of sleeping pills spaced throughout the day to remain calm. "I should not be in your office," he said. "I should go to confession and I do . . . but still I can't find peace . . . and now, I cannot even come back here. You probably could help me but it is against my church . . . I just can't cope with my tension and my guilt." Perhaps this patient's priest could not help him, nor could the man help himself, because neither one was aware of the deeper causes of his turmoil and the unconscious nature of his guilt. Today, a psychiatrically trained priest might be able to get through to him.

Many disturbances caused by guilt can be helped professionally if the person is willing and does not -for neurotic reasons-enjoy suffering. In less complicated cases we can help ourselves if we are determined enough. We must be alert and look for the advance signals of guilt. We must be willing to review honestly the possible consequences of our intended action in the light of our immature needs and our mature and realistic judgments, and then learn to make an adjustment. To do nothing or try not to think about an unpleasant crisis only keeps us in a state of immaturity. We may forget the acute awareness of a crisis, but the tension from within will continue and express itself in the form of anxiety, remorse, or low self-esteem and a feeling of unworthiness. We must therefore not cease to recognize our guilt because that is the only way we can strive to overcome it.

However, there are life situations which, because of their traumatic impact, impair our vision and consequently our ability to act. Let us think of guilt stirred by the loss of a parent through death, or the loss of a child, or the break-up of a marriage (Continued on page 114)

VOGUE, July, 1972

















## At seventy-three, George Bernard Shaw said "Youth is wasted on the young." At seventy-three, Three, Three,

Simone de Beauvoir is a fervid woman; and when she gets her dander up about a cause, she leaves no stone unturned to document her argument: she looks unflinchingly upon the pallid grubs and the roots of noxious banes she uncovers and bids her reader to join in the scrutiny and probe. In consequence, her books are long and, within them, the paragraphs are long, the sentences are long, and the words are long; the footnotes are short, but they are so cryptic that it takes a long time to decipher them. In The Coming of Age (G.P. Putnam's Sons), she is honorably and bravely concerned about the wretchedness that attends the last years of life for the majority, a matter that she says is ". . . carefully left untouched. And that is why this conspiracy of silence must be broken: I call upon my readers to help me break it." She concludes her text with the stern dictum, "Old age exposes the failure of our entire civilization. It is the whole man that must be re-made, it is the whole relationship between man and man that must be recast if we wish the old person's state to be acceptable. . . . Society cares about the individual only in so far as he is profitable. The young know this. Their anxiety as they enter in upon social life matches the anguish of the old as they are excluded from it." (I doubt this thesis.) "Between these two ages the problem is hidden by routine. . . . Once we have understood what the state of the aged really is, we cannot satisfy ourselves with calling for a more generous 'old-age policy,' higher pensions, decent housing and organized leisure. It is the whole system that is at issue and our claim cannot be otherwise than radical-change life itself."

This is a pretty tall order and the requisition is made pretty late in the day; but say what you like, that's a mighty handy way to end a book. Through studious reading (in anthropology, medicine, sociology, biology, philosophy, mythology, and the works of Jean Paul Sartre) and making résumés thereof, the compilation of many statistics, the presentation of the synopses of many novels and of abbreviated biographies of many eminent scientists and statesmen and artists and warriors (some of whom, not surprisingly, aged attractively and with vigor; but most of whom, again not surprisingly, pottered along, dotty and drooling, to their graves), the

"Do you know the worst of all vices? It is being over fifty-five."

IVAN TURGENEY

author has shown civilization the error of its ways; she has done her part. Now all civilization has to do is change life itself.

To be sure, Me. (the French equivalent, I assume, of Ms.) de Beauvoir is not quite so rambunctious or romantic as all that, and much of her material is absorbing because her subject is absorbing. All except the good, who die young, willy-nilly must face old age which, she explains to us early on, "invariably ends in death." Apart from the physical, the mental, and the emotional distresses that have plagued the old from the beginning of time, there is added today the general obsolescence, rapidly accelerating, of the family as the primary social unit, bringing with it the atrophy of personal and ancestral tradition. In earlier times, when farming or commercial businesses or skilled trades were handed down from father to son, an old man might, in the autumnal ease of his life, plant trees or build houses for the enjoyment of his descendants, thus to avoid "'touching the boundary-stone'. . . . He would survive himself: his labour was not lost. . . . At present the aged man can no longer reckon upon an eternity of this kind: the pace of history has increased. Tomorrow it will destroy what was built yesterday. The trees the old man has planted will be cut down." The firm will be devoured by an anonymous monopoly, the tools of the trade will be replaced by mechanical brains; and the grandfather, unable to see himself in his sons or their sons in them, deprived of his faith in the future of the acorn, is able to see before him only a void. If his circumstance is fortunate, if he has made material provisions for a comfortable withdrawal into inactivity, if he is not sorely afflicted with ill health, if all his friends and associates do not predecease him (and if he remains on good terms with them), if his interests have been lively and various, and if his children still hold him in respect, the old man may spin out his days in tolerable peace of mind and take pleasure in the present mild delights of sunny days, or presents of new peas

from a neighbor's garden, gossip, reviewing photographs, reading. Probably he will read the writers he has read before; he will be-depending, of course, upon the elasticity and generosity of his mind throughout his lifetime-resistant to new ideas and new forms; feeling scorned by them, he may scorn the young.

But a happy old age is the exception, is, according to Simone de Beauvoir, the exception so rare that she cites no more than a bare handful and dwells, instead, at length and in excruciating detail upon the miserable lot of the impoverished, diseased, bored, neglected outcasts forced to await death in overcrowded, understaffed, underequipped institutions where the food is scant and contemptible and the plumbing and bed linen are vile. They have been left on the doorsteps by kinsmen who are not necessarily heartless but who have little money, little space, small time, and small patience for the care of anyone other than themselves and their children. Facilities for entertainment in the worst of these homes for the aged are limited if they exist at all; but the inmates, according to the author's findings, are too torpid to be interested in games of cards or television or sightseeing excursions by bus. In two such places in France, she describes, the only detour from routine that takes their fancy is drinking: on the one day a week they are allowed off the premises, they spend their allowance, doled out from their pensions or money saved up from small jobs in the laundries or the kitchens, on red wine. Since their tolerance is low, a few glasses can send them higher than a kite. "In summer," she says, shocked, "the Nanterre streets near the institution are filled with old people of both sexes, lying on the ground, sitting, leaning against the wall, clasping bottles of wine to their bosoms and dead drunk already. . . . Wine stimulates wild notions of grandeur-the momentary com-

"If I did not keep telling myself my age over and over again, I am sure I should scarcely be aware of it. . . . The space in which my desires and my delights, my powers and my will can still hope to spread out is very narrow. They have never been more exacting."

ANDRE GIDE

#### A provocative look at The Coming of Age by Simone de Beauvoir, now sixty-four,

#### the French writer who lit the fuse for Women's Lib with The Second Sex in 1953.

pensation for their wretchedness." When they stagger back to the lockup, they pick fights with the teetotaling stay-at-homes. While these Hogarthian revels do not present the inner eye with an esthetic treat, there is something to be said for the naughty gumption inspiring them.

In some primitive nomadic societies, when the group has exhausted the food supplies of one place and strikes camp to move on to fresh grounds, the old who are too feeble to hunt or forage or even to walk without help are left behind to die of starvation or to be eaten by predatory animals. Certain of the Eskimos, after a seal-hunting foray, leave the old on ice floes; others shut them up in igloos where the refrigeration of their skimpy flesh and thin blood is swift. In more stable agrarian communities, the old may be revered and relied upon for their experience: it is from them that the young learn when to plant the yams and where to find medicinal or intoxicating plants, how to construct the sturdiest shelters and to read the signs of weathers in the stars and tides. To a considerable extent, religion will protect the aged from ignominy or, at any rate, alleviate the humiliation of their dependence: without mythology and ritual, there is no tradition; and without tradition, no tribal memory to enshrine the elders for their inherited lore, their past exploits, their accumulation of knowledge.

Simone de Beauvoir breaks no new ground in her exploration of old age. It is no news that for thousands of years the elderly have been generally ridiculed in literature and painting, in graffiti and caricature for their crotchets and their crutches, the rambling logorrhea from their toothless mouths; old men have been excoriated for their lechery, old women for their lingering vanity. The Greek and Roman dramatists and poets were hard on them, so were the Elizabethans, the Augustans, the Victoriansand their counterparts in all nations. Nor do we learn anything new from The Coming of Age about the degenerative processes that hobble and detain the flesh and bones and thereby depress the spirit and addle the mind: rheumatism, arteriosclerosis, senile dementia, falling

"Eighty years old! No eyes left, no ears, no teeth, no legs, no wind! And when all is said and done, how astonishingly well one does without them!"

PAUL CLAUDEL

hair, untidiness at table are not phenomenal. Nor are we amazed to learn that celebrated men have deplored their decline: Freud hated growing old; Chateaubriand positively loathed it and had prepared to loathe it from the age of thirty; Churchill turned into an embarrassing old baby; and Pétain, confusing World Wars, one day, immediately after sending a telegram to Hitler congratulating him on surviving an attempt on his life, saw a fly on a map of the front and dispatched it, saying, "'Look! A Boche! I'll kill him.'" On the other hand, Victor Hugo was writing prolifically and dallying with bonny young washerwomen in his late seventies; Rembrandt and Verdi produced some of their greatest works when they were old, and Tolstoy might have gone on like a house afire forever if rows with his wife had not worn him out.

Relatively little space is devoted to the hard facts of the plight of the old at the present time; and Simone de Beauvoir, except for recommending that we start all over again from scratch, has no suggestions for its amelioration. The result is that her polemic seems to be addressed to someone or something (Someone up there whose name begins with "G"?) to blame for the final season of existence. She looks upon it not as a condition but as an insult and an injury perpetrated by some big clowning roughneck, and it makes her as cross as a bear. She is so cross, indeed, that, spluttering, she fobs off generalities so stupefying that one wonders how they got by the linotypist to say nothing of the copyreader and the editors: e.g., "... age takes the wish to learn away from us. It is very rare for a man to be like Socrates: to want to know for the sake of knowing, knowing immediately; one learns for a given end. Otherwise what is the point?" Poppycock. "I have never come across one single woman, either in life or in books, who has looked upon her own age cheerfully. In the same way no one ever speaks of 'a beautiful old woman': the most one might say would be 'a charming old woman." Applesauce. What about Greta Garbo? What about Katherine Anne Porter? "Dr. Reverzy, who has treated many old people, says in his preface to Jacoba Van Velde's La Grande Salle, 'It is only the novelists, good or bad, who believe in a happy old age." Who Dr. Reverzy is and what he treats old people for are not revealed nor is revealed the reading list on which he bases his Law.

Occasionally Simone de Beauvoir admits to being up a stump, as when she says, "How do writers age? There are so many kinds of writer and they pursue such different ends that it is hard to answer this question." She's dead to rights on that one. And sometimes, admitting that her generalities have a good many loopholes, you go looping-the-loop at a great rate only to find that you've been stationary the whole time: in speaking of the tension or the affection existing among in-laws, she writes, "But these are only rough generalities: the relationships between the two generations depend very largely upon the affinities that exist or do not exist between the individuals." The same can be said of cats and dogs living under the same roof. Frequently (ad nauseum, to put it bluntly) paraphrasing her alter ego, Sartre, she delivers some corkers: "[Ghandi] was the victim of that counter-closure which Sartre has described and which is an inescapable moment in the course of history-praxis is frozen into the practico-inert, and in this form it is taken up again by the world as a whole, which distorts and falsifies its meaning." If I were at the peak of my intellectual power and had written a Ph.D. thesis on Existentialism, I would not be able to figure out, from that sentence, what Ghandi's assassination was doing in it. She likes the word praxis very much and works it in as often as she can. It fails to hit me quite squarely between the eyes.

I agree wholeheartedly that the coming of age is, quite literally, a pain in the neck and it isn't fair and it is all God's fault for being such a wet blanket. But I, for one, don't think I can help break "the conspiracy of silence" that surrounds it: in the first place, I never knew before that there was a conspiracy of silence on the subject (on the contrary, I've been hearing it jabbered about since I was a tad); and in the second place, I am too old to do anything but lie around the house all day drinking red wine and reading books by prevaricating novelists who make out that there can be such a thing as a happy old age. A lot of the time these bamboozlers make jokes; and I, unlike Simone de Beauvoir, like jokes. I'll bet ten dollars that Enid Bagnold, who wrote The Loved and Envied, one of the most beautiful, the most soignée, and the most moving of all novels in English about old age, never heard of "praxis" or of "practico-inert"; and I'll bet twenty-five dollars that even if she had she would never use both in one sentence.

"Yes, my dear, but age is there."
But apart from age?
"Still more age." COLETTE

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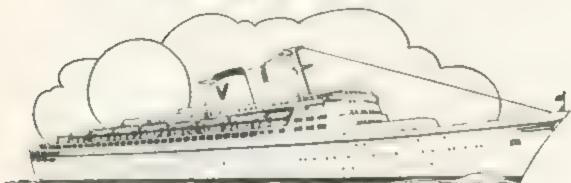


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PHYSICAL THEATER

(Continued from page 79)

"Bodies as expressive as faces . . ."

control of ventriloquists, the players, aided by tiny microphones held against their larynxes, can throw their voices across the single giant prop set, a specially constructed stage, echoing sounds from the four corners of the room in a way that electrifies audiences.

Like the Mabou Mines, Stephanie Evanitsky's Multigravitational Experiment Group is involved with using the human body in a sculptural sense. Another elaborate prop, a complicated scaffold, permits the dancers to wind themselves in and out of different types of constructions, to hang from inflated tires, or gracefully to explore transparent plastic tubes. Stephanie Evanitsky, who studied graphic art and sculpture at Pratt Institute in Brooklyn, calls her works "air dances," for the highly trained and disciplined dancers never touch ground. After spending this summer in residence at The Brooklyn Museum, the group will travel to Paris, to the Festival International de la Danse during October and November. Because their work unites elements of dance with certain sculptural ideas-the girls sometimes resemble Degas acrobatic bronzes as they freeze in postures difficult to maintain—they are particularly excited about the prospect of performing in Paris in a sculptural environment designed for the occasion by Swiss kinetic artist Jean Tinguely and assemblage artist Niki de Saint-Phalle.

Joan Jonas, another provocative newcomer, splices together elements drawn from several arts, including dance, theater, mime, and film. (One of the common denominators of the new theater groups is their interest in other media—films, video tape, light projections—as sets, rather than the conventionally constructed furniture environments.)

In certain respects, Joan Jonas, who will perform this summer at "Dokumenta" in Kassel, Germany, is the most blatantly and flamboyantly theatrical of the lot. But, like the other members of the younger avant-garde, she is extremely self-conscious with regard to the theatrical conventions she uses. In a recent work with the improbable but suggestive title *Organic Honey's Visual* 

Telepathy, she creates elaborate puns on the use of masks, makeup, and costume in theater. Highlighting the narcissism that is the core of theatrical exhibitionism, she rhetorically makes up her dollface plastic mask, topped by a wild Follies' feathered headdress, in a mirror that reflects a Japanese print of a geisha whom she mimics in her action. While she mimes her charade of women's traditional role as artificially cosmetized temptress, her actions are seen simultaneously on a closed-circuit television set onstage.

The contrast between live action and taped activity, sometimes synchronized with actual action, sometimes disquietingly out of step with the performer's motions, sets up a lively interplay between reality and feedback illusion. The interaction of mirroring, acting, and filming, with their interchangeable images reflecting one another, creates a set of perceptual problems and focuses more familiar in advanced sculpture and filmmaking than in theater.

Common to all these fresh talents is a mixing of the senses, an abandon of the boundaries separating the several arts that amounts to a defiance of previous limitations and a renaissance of the gamey spirit of risk that characterized the most stimulating avant-garde activity earlier in this century. That such a new burst of creative energy in the performance arts accompanies a period of quiescence-of deceleration rather than increased innovation—in the visual arts is perhaps to have been expected after a decade of the unrivaled hegemony of the plastic arts. Now, drawing some of the vitality and ambition as well as the concern with physical impact that characterized American art in the 'sixties, the avant-garde of the 'seventies is translating these experiences into a visual, physical theater more involved with the spectator's distanced perception and self-awareness than with any spurious calls to actual audience "participation." Their common conclusion appears to be that distance and discipline rather than permissive participation is what is required for a true experience of ritual. It is a lesson for all the arts today.

#### BURT REYNOLDS

(Continued from page 87)

## "It's easy for a guy to be physical, but you can't fake feeling"

out....'" The sound man moves us out to the terrace as Dyan Cannon does a take on the long white sofa.

"I didn't learn any of this on my own. Everything I learned about myself I learned from women. I guess I found out that I didn't dislike the fellow in the mirror too much. I used to be terrified of cocktail parties, but I learned it wasn't that I couldn't handle them but that they bored the hell out of me. It wasn't that I was afraid of the people but that they were not nice. They would brag about how happily married they were while underneath the table they were touching your knee or playing with your foot.

"I know what I want because I've waited fifteen years for it. I've watched other people who waited for it—Elliott Gould, who endured being called 'Mr. Streisand' and then when he got it was knocked for a loop, and Robert Redford, who knows exactly what he wants. I don't want to be an unhappy success.

"It's hard being single. It's

hard not being single. The Grand Canyon doesn't mean much when you're alone. I'd give up four Saturday nights for one good Tuesday morning.

"I'd be a liar if I didn't admit I went to pieces after my divorce. My heart still beats faster when someone mentions her name. There is something missing when you're not married.

"I fluctuate back and forth between saying I want to meet the kind of woman who can have an affair and walk away and the kind of woman who hangs on for dear life. I met this lady onceand she was a lady-in an airport. We started talking about a book we both were reading. We went to the bar, and I knew after one drink that there was some real electricity between us. I told her I was always meeting people that I wished I had given just ten seconds more of my time. She smiled. We agreed. She wired her husband, and I wired the theater. We checked into the airport hotel. We spent twelve of the most incredible hours together. Afterwards, I wondered why I hadn't heard from her. I knew she must have seen me on television or read articles about me. But I didn't hear. I've always thought of those twelve hours as an amoral—not an immoral—experience. We have lots of experiences like that. Our lives, our personalities are simply accumulations of experience with other people.

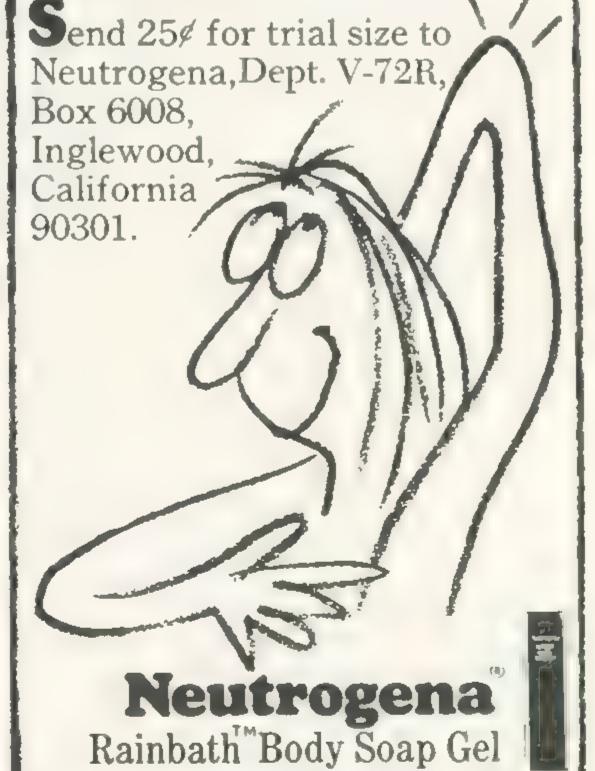
"I'm lucky to have met up with givers. Unfortunately, we're pretty well divided up into givers and takers—the men usually are the takers and the women are the givers. And if all the men women meet are takers, the women turn into pathetic givers or into even worse takers themselves. But it's also a matter of knowing when to give. Lots of times, I'm too tired or too angry or too hurt to be able to give, and that's when I need a woman who knows when to give.

"I think women have gotten tired of hearing that they have a different sex drive from men, that they're shy about pornography in books or pictures or movies. The nude (Continued on page 113)

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#### GROUCHO MARX

(Continued from page 88)

women should be as promiscuous as men have had the reputation that

of being?

A man can cheat, but he doesn't necessarily get pregnant.

R: Nowadays, there are many methods of birth control.

That's true. But surely once a woman finds a good man, she has enough sense to hang on to him. I imagine promiscuity can be very boring. Unless there's love there, what's the point? The act itself is ridiculous. In fact, it's hilarious, if you really think about it. I would rather have just one person at a time.

E: Do you prefer younger women to older women?

G: Depends on the woman.

E: If a young man came to you for your advice on women, what would you tell him?

G: I would say, "Go West, young man. Neither borrower nor lender be. Don't take any wooden Indians, and wait 'til the sun shines, Nellie."

E: You never use the word "lady." . . .

## "There must be a God to have thought up women"

that word. What is a "lady" supposed to be anyway? Some broad with white gloves on that you can't even approach? I like the word "woman," as in the sentence "She is a great woman." God created woman. God didn't create lady. Some nut created lady and it wasn't me.

E: What do you think about homosexuality?

G: Hardly ever. It never appealed to me.

Some men never get over their fear of women. That probably has something to do with it. The homosexuals are marching for their right for privacy, according to the newspapers. Well, I didn't know they didn't have any privacy until they started demanding it. I'm for giving them privacy, and protection just like anybody else under the law.

E: Are you aware that some of the extreme Women's Libbers say that you portrayed a "male chauvinist pig" in the movies?

**G**: That's the most preposterous

statement I have ever heard. In fact, it's an outrage. But who cares? Either they're kidding or they missed the point. I was an actor, playing a part and ad-libbing a few funny remarks.

E: Who will you vote for in the next Presidential election?

G: Jane Fonda and Gloria Steinem. They might listen to Nader.

E: Is there anything you like as much as a woman?

G: Yes, a good cigar. Almost as much. But not quite.

E: Who is the woman who has had the most effect on your life?

My mother, Minnie. Next to her, the woman I'm currently in love with. Always the woman I am currently in love with.

E: Who is that?

how do you expect me to remember? There must be somebody because I hear birds singing and bells clanging. I hear singing and there's no one there. Say. Maybe I'm crazy!



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#### BURT REYNOLDS

(Continued from page 111)

centerfold has made me a kind of folk hero, because I took the pressure off women and ended the double standard. I did what I did as a joke but a joke to end the hypocrisy. Women say to me, 'I just know I can talk to you.' But it gets frustrating when there are four hundred or five hundred at a time. When I was in Georgia shooting Deliverance, women would call my room at three or four o'clock in the morning and say, 'I'm the girl you're looking for."

> "Were they?" "A couple were."

The producer ushers a small knot of people that has been waiting in the foyer to meet Reynolds. He stands up, shakes hands, and then sits down again.

"At first, I thought that it took Dinah Shore an incredible

ACCESSORY DETAILS

#### "Women would call my room and say, 'I'm the girl you're looking for.' "

amount of courage to admit what was going on between us. I still do, but I understand now how it's really a part of everything she is. Carol Burnett and Dinah are the two women in the industry I've never heard anyone badmouth. If Carol Burnett weren't married, I might have gone after her. A week went by with Dinah, six months went by, and we're still together. I was terribly lucky to have met her at the crossroads of her life. I'm sure she wouldn't have been the same if I had met her ten years ago. She knows exactly what she wants. She refuses to spend any time on anything that's going to hurt or bore. I love what she said about the nude in Cosmo, 'I don't think it did him justice."

Reynolds lifts his chin for the makeup man's powder puff and

stares out at the East River.

"Vulnerability is one of the most beautiful things in a woman. But sometimes some of the things that attract you the most can destroy your marriage. You can be terribly attracted by a cut-up, someone who's game for anything; but when you're married, it may be the one thing that causes things to fall apart."

Behind us, there is a murmur in the kitchen as Reynolds' bodyguard and Dinah Shore come through the back door. Reynolds smiles a big smile and touches her face. She smiles. Gesturing to the room, Reynolds says in a big voice, "I have this recurring nightmare that I'm fifty-seven, walking down the beach reading Rod McKuen."

Not yet.



FASHION GUIDELINES

Page 39: Shirt and tie by Eleanor Pages 54 and 55: Adolfo II hat, at Page 69: Alexis Kirk barrette. Brenner for Brenner Sport. Cul de Sac Bloomingdale's. Handcraft scarf. Belt bag, from Bloomingdale's. Grandoe by French Belt. Bracelets by Michele & VOGUE PATTERNS gloves. Bracelet by Danish Silversmiths. Janis Savitt, at Henri Bendel. Page 90: Madcaps hat, at Bloom-

Henri Bendel. Marisa Christina sweat- Fuchs gloves. Bag by Cul de Sac from Henri Bendel. Adlib espadrilles. er, at Lord & Taylor. Shirt and scarf by Bloomingdale's.

Anderson for Scheer Bros., at Saks Henri Bendel. Fifth Avenue. Shoes by Laura Tosato Page 59: Hat by Irving Paul for Taylor. Daniel Hechter sweater, at for I. Miller.

Fifth Avenue. Tights at Bonwit Teller. Steiger for Pancaldi. Avenue. Handcraft scarf, at Bergdorf Golo shoes. biri. Sibley & Coffee shirt. Burlington Bendel. tights. Andrew Geller shoes, at Bonwit Teller.

Page 50: Mr. Martin hat, at Altman's. Shirt by Sibley & Coffee. Mr. John stickpin. Kay Fuchs gloves.

Page 51: Adolfo fedora, at Saks Fifth Avenue. Trifari earrings. Kay Fuchs gloves. Golo shoes.

Page 52: Beret by Irving Paul for Capadors, at Gimbels East. Donald I. Miller. Stannard bangle on left wrist, Alexis GREAT NEW MAKEUP Kirk cuff on right.

Capadors. Gloves by Bonnie Cashin NEW LENGTH OF HAIR for Crescendoe-Superb. Burlington Page 68: Handcraft scarf, at Bergtights. Golo shoes.

Page 12: Irving Paul headwrap for Kirk bracelets. Optyl Design glasses. Henri Bendel. Belt by Anne Klein for Capadors, at Gimbels East. Pin on Necklace by Puig Doria for Barcelona Calderon, at Bonwit Teller. headwrap by Carol's Attic by Carol Designs, at Henri Bendel. Belt by Ele- Page 91: Hat by Irving Paul for Cap-

Ann Tjian for Tjian Sport. Shoes by barrette. Willie Woo pendant. Brace- gan sweater, at Jax. Yves Saint Lau-Sergio Rossi for Rossi Shoes. let by Yves Saint Laurent, Hanes tights, rent belt. Shoulderbag at Carrano. Pages 44 and 45: Turban by Don Shoes: Walter Steiger for Pancaldi, at Halston pants.

bracelet. Elegant belt. Bag at Saks rings. Hanes tights. Shoes by Walter and Janis Savitt, at Henri Bendel.

Fifth Avenue. Walter Katten bag. son for Scheer Bros., at Bergdorf Sweater by Cecily, at Franklin Simon. Grandoe gloves, at Saks Fifth Avenue. Goodman. Marvella imitation pearls. Belt by Peter di Spagna for Wells. Page 49: Adolfo hat, at Saks Fifth Robert Zentall imitation pearl drop. Watch by Obrey. David Evins shoes.

Page 63: Donald Stannard barrette. Page 95 (left): Hat by Mr. Martin,

Clock tights. Shoes by Walter Steiger Page 95 (top right): Hat by for Pancaldi.

Page 53: Beret by Irving Paul for berger. Tie tack by Eisenberg Ice.

dorf Goodman. Robert Zentall pin.

Bonnie Doon tights. Palizzio shoes. Page 56: Kay Fuchs gloves. Alexis ingdale's. Daniel Hechter sweater, at

Horn. Universal Geneve watch. Flat- gant. Dynasty watch. adors, at Gimbels East. Trifari earlink chain by Bagatelle. Cross and Page 57: Adolfo hat, at Saks Fifth rings. Korrigan sweater, at Jax. Cuffs chain by International Enterprises, at Avenue. Alexis Kirk bracelets. Kay by Michael Moraux for Dubaux, at

Page 92: Hat by Don Anderson for Gregory, at Lord & Taylor. Pants by Page 58 (left): Donald Stannard Scheer Bros., at Bonwit Teller. Korri-

Page 93: Hat by Echo, at Lord & Capadors. Bagatelle handbag. La- Henri Bendel. Turnbull & Asser shirt, at Pages 46 and 47: Celia Sebiri guna imitation pearl strand and ear- Bonwit Teller. Bracelets by Michele

Page 94 (left): Hat by Echo, at Page 48: Madcaps hat, at Saks Page 60: Headwrap by Don Ander-Lord & Taylor. Franck Olivier shirt.

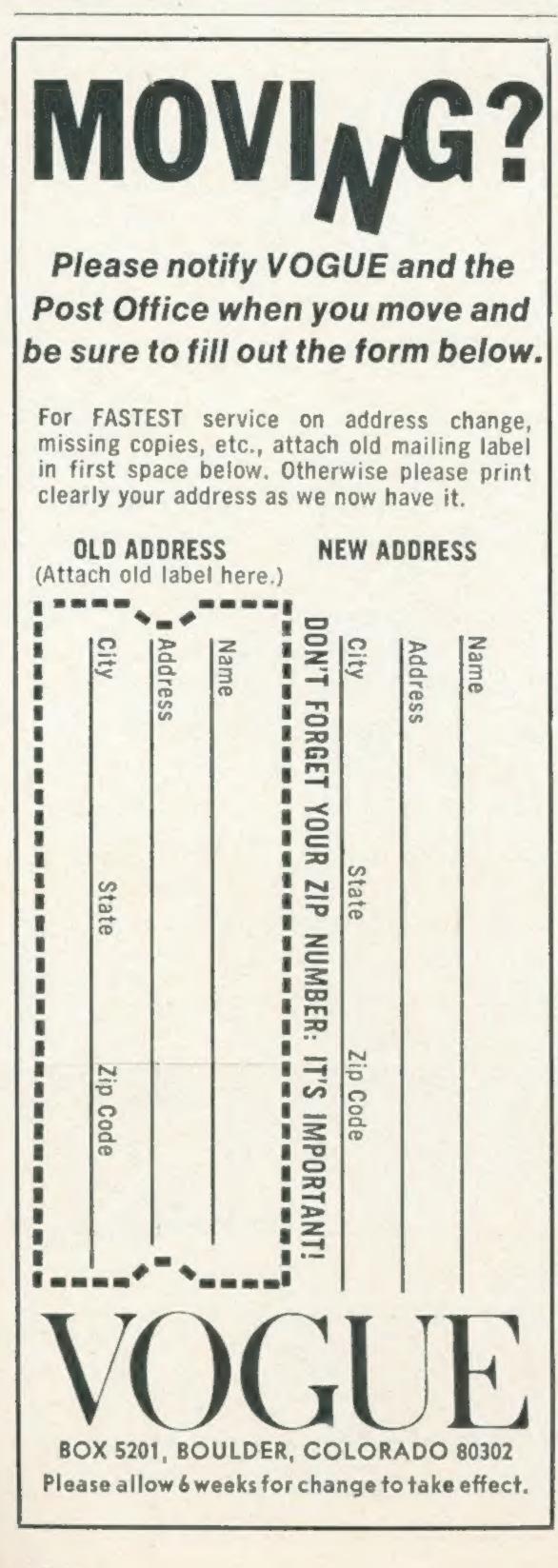
Page 94 (top right): Hat by Goodman. Celia Sebiri pendant, at Page 62: A. Brod headband and Don Anderson for Scheer Bros., at Henri Bendel. Bracelets by Celia Se-veil. Donald Stannard pin, at Henri Bonwit Teller. Jane Irwill sweater. K.J.L. necklace.

> Doro scarf. Bagatelle bag. Korrigan at Altman's, Trifari earrings. Hadley sweater. Pants by Scott Barrie for sweater over her shoulders, at Aber-Barrie Sport. Palizzio shoes. crombie & Fitch. Grandoe gloves. Yves Page 64: K.J.L. barrettes. Round-the-Saint Laurent belt, at Bloomingdale's.

> Echo, at Lord & Taylor. Franck Olivier Page 65: Capezio tights. Shoes at shirt. Hadley sweater. K.J.L. necklace. Belt by Elegant.

> Pages 96, 97: Imitation pearls by Page 66: Barrettes by Sandor Gold-Marvella, at Lord & Taylor. Mario Valentino clogs.





#### GUILTY?

(Continued from page 99)

#### "Inability to experience joy is a sickness"

or an important friendship. Whatever the specific situation may be, to live means to learn to accept reality and to negotiate between our sense of morality and our immediate needs so that we can gain a proper perspective of our guilt from a point of the greater need to survive.

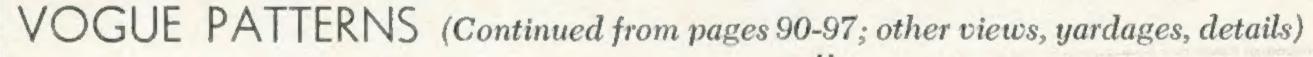
Yet we are not objective in judgments that concern ourselves; this is proved by the many patients who cannot free themselves from inner conflict and carry too heavy a burden of guilt, often unnecessarily or for the wrong reasons and for too long a time. On the other hand, when

we do not seek escape and see ourselves stripped to the skin, we may ask the question Marianne Moore did: "What is our innocence,/ what is our guilt? All are/naked, none is safe."

While the dividing line often seems fluid between neurotic guilt and the guilt that stems from trespassing or failure, we have to learn to make a distinction. Neurotic guilt we must outgrow as we outgrow other immaturities. As for the other, we must condition ourselves to correct what we believe we have done wrong. This is no easy matter. To find the way out of a maze, we

must accept the fact that our first responsibility is to ourselves; only then can we assume responsibility for others. Only then can we grow into mature human beings with a sense of self-esteem and freedom to give of ourselves and to share with another human being not only the pleasures of our life and work but also its problems and defeats. The inability to experience joy or to give life meaning is a sickness; if its cause is guilt we must seek to cure it.

EDITOR'S NOTE: Dr. Hutschnecker is the author of The Will to Live and The Will to Happiness.

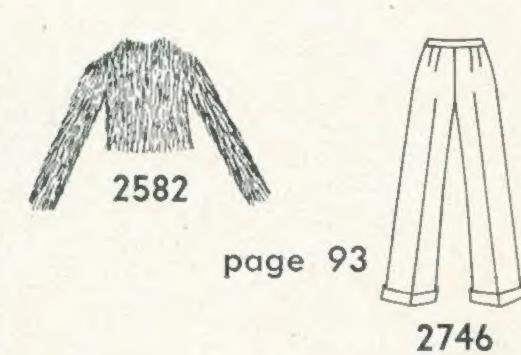


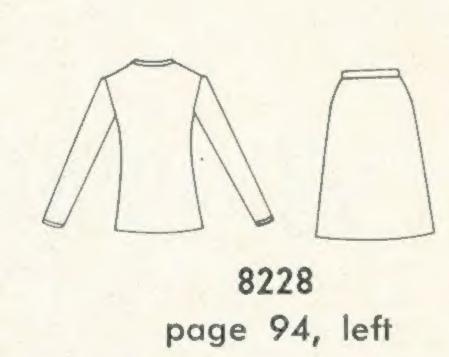




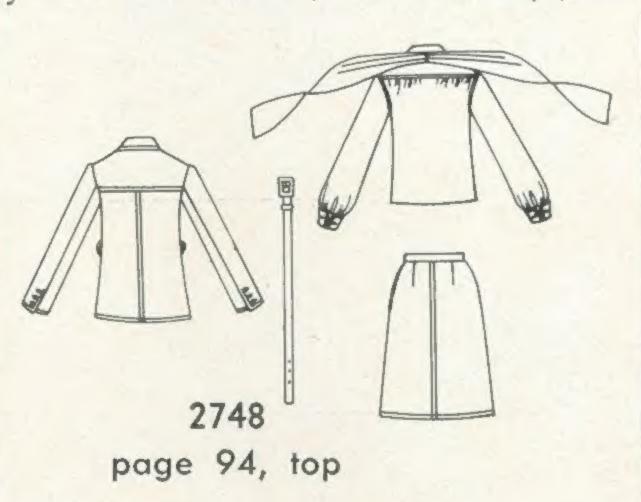
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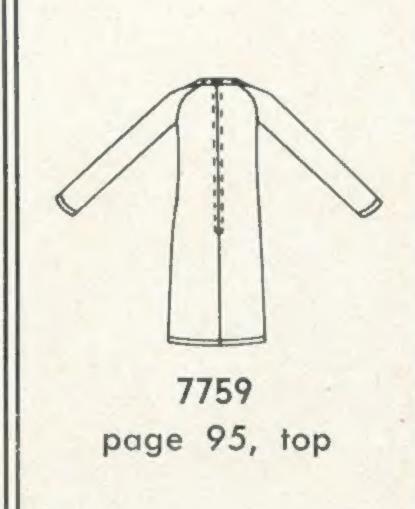




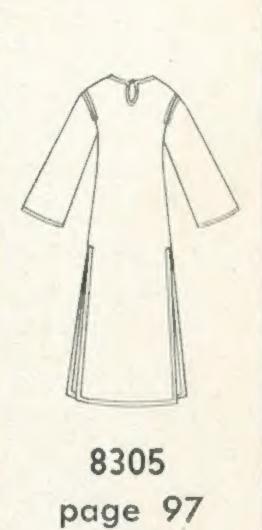


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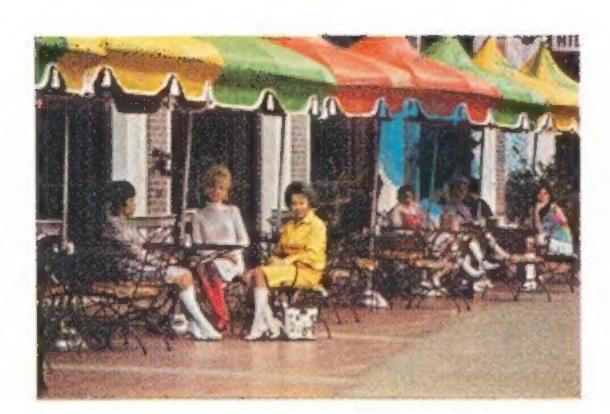
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